

COUNTRY AND CITY LIFE IN THE PLAYS OF
TIRSO DE MOLINA

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PREFACE

The present investigation endeavors to determine the attitude of Tirso de Molina toward country and city life, as that attitude is reflected in his plays.

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M.A.P.

INTRODUCTION

Gabriel Téllez, the Mercenarian monk universally known under the pseudonym of Tirso de Molina, was born sometime between 1571 and 1583. The former date is believed to be closest to the truth by Cotarelo y Mori and is based on the description of Tirso's portrait by D. Vicente Poleró y Toledo, in his Catálogo de los Cuadros del Marqués de Santa Marta, Madrid, 1874. This portrait comes from the monastery in Soria where Tirso died, and bears an inscription which includes the following lines:

"Nació en Madrid en 1572. Murió en Marzo de 1648 a los setenta y seis años y cinco meses de edad."

This inscription is one of the most important pieces of biographical matter we possess.¹ The year 1583 is given by Mérimée and Morley as the approximate date of Tirso's birth.²

1 Benjamin Parsons Bourland; Don Gil de las Calzas Verdes, New York, 1900; reprinted 1928, pp. viii-ix.

See also James Fitzmaurice-Kelly; A New History of Spanish Literature, Oxford Press, 1926, p. 311.

2 A History of Spanish Literature, Ernest Mérimée; revised by S. Griswold Morley, New York, 1930, p. 351.

He studied at Alcalá de Henares, passed his novitiate in Guadalajara, and professed in the Mercenarian Order, January 26, 1601. We first find notice of him as a dramatic author in 1610. He is named as Padre Fray Gabriel Téllez, poeta cómico, in the Letanía Moral of Andrés de Claramonte y Corray, the approbación whereof is dated May 23rd., 1610. In 1615 he was sent to Santo Domingo on a mission of the Order and received the title of definidor general of that island. This title he also bore in Guadalajara, where we find him in 1618.

In 1620, while he was at Madrid, Lope dedicated to him LO FINGIDO VERDADERO, and he dedicated to Lope LA VILLANA DE VALLECAS. In spite of this exchange of courtesies, the two authors are not thought to have been on friendly terms.³

The Council of Castile, in 1625, discussed the scandal Fray Gabriel Téllez was causing with his comedies, which were declared to contain "bad incentives and examples."

3 Fitzmaurice-Kelly; A New History of Spanish Literature, Oxford Press, 1926, p. 313.

As a result of the consideration of the Council, Tirso was sent to one of the more remote monasteries of the Order, and enjoined from writing plays or any profane verse.⁴ Thus it is that we find him in 1626 appointed Prior of the monastery at Trujillo, a post which he occupied three years. For some time after the censure he wrote no plays.

He was in Salamanca, apparently, in 1625 and 1629, and in Toledo in 1631. He was appointed Definidor general de la provincia de Castilla and cronista general of the Order in 1632, approximately three centuries previous to our present writing. As official historian, Téllez wrote at Madrid between 1637 and 1639 the Historia General de la Orden de Nuestra Señora de las Mercedes, thereby completing a work begun by his predecessor, Fray Alonso Remón. In 1645 he was appointed Superior of the monastery of Soria, but no longer held that office in 1647. His death on March 12, 1648, occurred either at Soria or Madrid. While most of his life was spent in Madrid and Toledo, we know that he lived for two or three years in Santo Domingo. Judging solely by the detail of descriptive material

4 See Bonilla's Advertencia to his edition of
LA VILLANA DE VALLECAS.

in his trilogy of the exploits of the Pizarros, it could be that he had visited the continent of South America sometime between the years 1615 and 1618 while he ^{was} definidor general of Santo Domingo. He had probably visited Portugal, Galicia, and Catalonia.

Tirso de Molina's first work of importance is his Cigarrales de Toledo, written perhaps in 1621, and published in 1624. This is a collection of tales, plays, and poems, builded upon a theatrical framework, which were told and presented during five days of celebration following upon a wedding. The title, Cigarrales de Toledo, is derived from the settings for the festivities given by the wedding party, the country houses and gardens along the river around Toledo. Tirso announced a series of verses and stories for twenty days, but he stops at the fifth day with the promise of a second part, which was never fulfilled. The influence of Boccaccio is seen in the arrangement of Cigarrales de Toledo, but Tirso's plan was sufficiently original as to be favored by other writers. Our interest in this collection lies in its three plays: COMO HAN DE SER LOS AMIGOS, EL CELOSO PRUDENTE, and EL VERGONZOSO EN PALACIO.

Another collection entitled Deleitar Aprovechando, of 1635, includes three devout tales and some autos, of which EL COLMENERO DIVINO is Tirso's best.

A collection of plays published in 1630 under the title Doze Comedias de Lope de Vega Carpio, y Otros Autores contains EL BURLADOR DE SEVILLA Y COMBIDADO DE PIEDRA, the play which has carried Tirso to great fame, in spite of doubts which have questioned the validity of its ascription to him. The authorship of EL CONDENADO POR DESCONFIADO is also not certain, but the consensus of opinion through the years has given it to Tirso.

His plays were published in five parts: Primera Parte, Madrid, 1623; Segunda Parte, Madrid, 1635; Tercera Parte, Tortosa, 1634; Cuarta Parte, Madrid, 1635; and Parte Quinta, Madrid, 1636. The sixth part promised by the author never appeared.

In the preface to the Cigarrales Tirso declares that he had composed three hundred comedies in fourteen years. In the preface to Parte Tercera de las Comedias, 1634, a nephew, Lucas de Ávila, whom some historians have believed to be fictitious,⁵ says that

5 See Mérimée and Morley, History of Spanish Literature; New York, 1930, p. 353.

his uncle had written more than four hundred comedias. Only some eighty have come down to us. Three are in the Cigarrales, twelve in the Primera Parte, four in the Segunda Parte, twelve in Parte Tercera, twelve in the fourth part, and eleven in the fifth. There are three autos in Deleitar Aprovechando and some twenty more plays in other collections and in sueltas, whose authorship is not definitely established.

It is only in comparatively recent years that Tirso de Molina's merit as a dramatist has come to be appreciated. The fame of Lope de Vega and the attention given to Calderón de la Barca have served to obscure the work of Tirso, who deserves to stand in the first rank of Golden Age dramatists. His vigorous and original talent is worthy of more considerate study.

The "humilde pastor de Manzanares" was an observer and interpreter of seventeenth century life. He was evidently rich in personal experience. The knowledge gained from this experience he tempered with a vitalizing sense of humor and a keen appreciation of the ridiculous. His ingenuity and readiness in dialogue have been praised repeatedly. His

gift for character drawing is unquestioned. Indeed, it is one of his chief claims to a position alongside Lope de Vega. He gives a quality of definiteness to his characters which enables them to work out the solutions of their own problems without the necessity of leaning upon some arranged set of principles or interests. We may say that he had no personal purpose in his plays except to amuse. He reserved more serious thought to his autos, legends, history, and religious works.

He fearlessly attacks the most improbable plots, availing himself of the saving grace of his ability in dialogue to carry him from scene to scene.

Tirso treats of almost every phase of seventeenth century Spanish life in his plays. Now it is country life that claims his attention, now city and court life. He describes both equally well. Freeing himself from the exigencies of the narrative style, he lets the characters reveal their customs, traditions, habits, and attitudes, in their conversations with one another. So natural is this dialogue that one's confidence in the dramatist's ability is immediately won. His impartiality and unbiased position assure faithfulness in transcribing life roundabout him.

Tirso's quick perception of dramatic situation combined with his resourcefulness and faculty for character analysis and sympathetic treatment of life situations constitute the foundation for the engaging liveliness, humor, and human appeal of his plays.

CHAPTER I

The Country

Tirso de Molina's description of landscapes and physical aspects of the country are for the most part poetically conventional, and necessary for determining the setting of the scene.

His descriptions are, with the exception of passages in the trilogy describing the exploits of the Pizarros, and a relatively small number of realistic lines in other plays, similar to the lyrical expressions of other poets who wrote of nature and its charms. It is not characteristic of Tirso to describe with as much detail as the drama permits the appearance of the mountains, the trees, the fields, and the sky. As is to be expected, he is concerned chiefly with the forwarding of plot and the portrayal of character rather than with the description of scene, which is, after all, incidental. Thus it is also sufficient to the dramatist and poet to describe lyrically in a general and superficial way the influence of nature's beauty upon the human soul.

The phraseology of the following quotations, exceedingly poetical and lyrical as it is, after all describes the country conventionally and prosaically.

The play LA PEÑA DE FRANCIA contains this song of the shepherds expressing the joy of country life

in springtime:

Entra Mayo coronado
de rosas y de claveles,
dando alfombras y doseles
en que duerma Amor, al prado;
de trébol viene adornado,
de retama y torongil

Act III, Sc. 1

In EL BURLADOR DE SEVILLA, Patricio, a farmer,
says on his wedding day:

Sobre esta alfombra florida,
a donde en campos de escarcha
el sol sin aliento marcha
con su luz recién nacida,
os sentad, pues nos convida
al tálamo el sitio hermoso...¹

Act II, Sc. EVIII

Often the speech of a character praising the aspect of nature or the beauty and majesty of a scene roundabout him is merely a dramatic device to convey to the audience the setting of the scene.² Choosing two examples from among the plays, we find a region of Portugal described in LAS QUINAS DE PORTUGAL, and a section of Galicia described in LA GALLEGA MARI-HERNÁNDEZ:

-
1. Other lyrical and more or less conventional lines of Tirso's describing the country and country life are to be found in the following plays:

LA PEÑA DE FRANCIA: Act II, Sc. XIII; Act III, Sc. II
LA VILLANA DE LA SAGRA: Act I, Sc. VI
LA GALLEGA MARI-HERNÁNDEZ: Act I, Sc. VII
EL CONDENADO POR DESCONFIADO: Act I, Sc. I
LA ROMERA DE SANTIAGO: Act I, Sc. XIII

2. See: QUIEN DA LUEGO DA DOS VECES: Act I, Sc. I
(Andalucía)

Alfonso (Conde de Castilla): ¿Qué sierra es ésta?

Brito (Pastor): La de Braga, hacia Galicia

Alfonso: ¡Notables riscos!

Brito: Se envicia
hasta el cielo.

Alfonso: ¡Extraña cuesta!

Brito: Llámase Espanta ruines.

Alfonso: No sé yo que haya en España
más escabrosa montaña.

Act I, Sc. I

Es de Laroco esta empinada sierra,
Y Limia este florido
Valle (que es guarnición de su vestido),
Por fértil estimado;
El de Laza, que yace a estotro lado,
Ameno se avecina
Al val de Monterey, con quien confina
Cinco leguas de Chaves
Dista este monte.

Act I, Sc. VII

Tirso puts into the mouths of his gentlemen and ladies of the court the appreciation of the country life as a restorative power to assuage the sufferings of the mind and to repair the damage to dispositions wrought by the complex life of the city.³

This is one of the conventionalities of lyric poetry.

In LA PRUDENCIA EN LA MUJER, Don Pedro Caravajal says:

No hay medecina que sea
Más conforme a la salud
Que la simple, porque daña
Nuestra vida la compuesta:

LAS QUINAS DE PORTUGAL: Act III, Sc. I (Portugal)

3. References to this recurring thought are:

QUIEN HABLÓ PAGÓ: Act II, Sc. III; Act II, Sc. XIV

Y si en la corte molesta
 No se estima quien no engaña
 Y vive la compostura
 A costa de la lealtad;
 Aquí la simplicidad
 Más la salud asegura:
 Mil años su estado firme
 Goce, y su quietud sencilla.

Act III, Sc. VIII

And in the same scene the Queen, Doña María, says:

Ya gozaré con descanso
 Lo que mi quietud desea:
 El sosiego de la aldea,
 Su trato sencillo y manso,...

There is a class of description in Tirso de Molina which might have been handled realistically to great advantage, but which was presented in more or less conventional form. This descriptive treatment, however, does mark Tirso as an observer of life and customs. One realizes this more in comparing the quotations included heretofore with the following speech by Caldeira in LA GALLEGA MARI-HERNÁNDEZ:

Vite encima de esa loma
 Decir, alzando la voz:
 "Henc, Henc, Henc, arrangoroz;"
 Yo no entiendo el idioma
 De gallegos desaliños,
 Vi acercarse en escuadrones,
 Gruñendo, suegras lechones,
 Que aquí llaman vacorifios.
 No supe yo que juntaban
 Los cochinos deste modo

Act III, Final scene

EL PRETENDIENTE AL REVÉS; Act I, Sc. I
 EL AMOR Y EL AMISTAD; Act III, Sc. VI
 LA FINGIDA ARCADIA; Act I, Sc. II
 AMAR POR ARTE MAYOR; Act I, Sc. III
 AMAR POR RAZÓN DE ESTADO; Act I, Sc. VI

En Galicia.

Act II, Sc. I

Another scene which might have been described in realistic detail and which was endowed with a certain spirit of realistic treatment by Tirso is the twelfth scene of Act III in EL PRETENDIENTE AL REVÉS. A hard rainstorm has come up and the shepherds are trying to shelter their property.

Carmenio: Tirso, a recoger las parvas;
Que viene el agua sin tino.

Celauro: Deja el biello con que escarbas
La paja; que el torbellino
Nos da con ella en las barbas.

Clori: Saca el trigo de las heras,
Las gavillas mete en casa.

Celauro: Junta la paja, ¿qué esperas?

Carmenio: Que ya la tempestad pasa.

.....

¿Está el trigo recogido?

Celauro: Lo más se queda trillado.

Peinado: Según el agua ha venido,
Temo que hogaño hemos cogido

.....

Mengo: ¡Madre de Dios, y cuál tengo!

Dame un camisón y un sayo.

Clori: Remojado venís, Mengo.

Mengo: Mató las mulas un rayo;
No sé cómo vida tengo.

Carmenio: ¿Las mulas?

Mengo: Y de camino

El mastín. Dadme otra ropa:
ahogado

Tirso:

Se han diez y doce cochinos.

An example of a half conventional, half realistic treatment of rural life is contained in Sc. X, Act III, of the play VENTURA TE DÉ DIOS, HIJO. Gilote, a countryman, is describing the condition of the crops, the livestock, and the general state of affairs

in the country to Otón. He says that the wheat has turned out well, that the grapes are bursting with juice and are in great abundance, that the livestock including the dogs is fat, and that the meadows are full of frolicking colts. All this is rather conventional. More realistic handling of subject matter may be observed in the following lines, which are a continuation of Gilote's speech:

Jugando el cura a la polla,
 el barbero y sacristán,
 damas y rentoy también.
 No hay hogar sin olla,
 Ni cuna sin dos chicotes:
 a todos hallé con vida,
 Y a mi Torilda parida
 de un rapaz con dos cogotes.

Other references:

LA ROMERA DE SANTIAGO: Act 1, Sc. XIII
 EL PRETENDIENTE AL REVÉS: Act III, Sc. XI
 AMAR POR SEÑAS: Act 1, Sc. VII

Tirso the realist comes into being in the trilogy of the Pizarros and the New World. The descriptions of the lands beyond the sea are beautifully done, and attest to the great interest in the new world aroused by the then recent explorations and conquests of the courageous Spaniards. The explorations and expeditions furnish excellent material. The very proliferous abundance of natural phenomena is reproduced in the pages of these plays, presenting a vivid picture of the luxuriant life of the regions drained by the Amazon river and its tributaries: *TODO ES DAR EN UNA COSA*, *AMAZONAS EN LAS INDIAS*, and *LA LEALTAD CONTRA LA ENVIDIA*. Especially is *LAS AMAZONAS EN LAS INDIAS* rich in detail. In no other works does Tirso de Molina equal the descriptive skill of these pictures of the flora, fauna, and inhabitants of America.⁴ The narration of the deeds of the conquistadores is marked by a touch of epic grandeur.

For pure realism in description, here is an example taken from *LAS AMAZONAS EN LAS INDIAS*:

4. Many descriptive lines are found in the following:

AMAZONAS EN LAS INDIAS: Act I, Sc. II
 § Sc. III
 Sc. IV
 Act II, Sc. III

LA LEALTAD CONTRA LA ENVIDIA: Act I, Sc. IX

Cayeron los más enfermos;
 porque las ropas podridas
 con el eterno "agua va",
 nos dejó en las carnes vivas.
 Buscamos temples mejores,
 hasta que la apetecida
 canela en montes inmensos
 descubierta, nos alivia.
 Son unos árboles estos
 que a los laureles imitan
 en las siempre verdes hojas,
 con ramas tan presumidas
 que se burlan de las flechas
 sin que se osen a sus cimas;
 su corpulencia tan grande
 que no es posible que la cifian
 tres personas con los brazos;
 su flor blanca y amarilla,
 su fruto ciertos capullos
 que se aprietan y arraciman
 formando mazorcas de ellos
 y en cáscaras quebradizas
 conservan menudos granos,
 que, sembrados, son semilla.

.....1.....

 En más de doscientas leguas
 que caminamos, a vista
 del Briareo Marañón,
 no hallamos otras delicias
 que fiamos, agios, papayas,
 guayabos, cocos, y piñas.

.....
 Mosquitos hay tan valientes
 que taladran, cuando pican,
 una bota de baqueta,
 porque son aleznas vivas.

Act II, Sc. III

Writing without prejudice against any region,
 and with sympathy for the people of the rural dis-
 tricts, Tirso de Molina presents the country and coun-
 try life in two distinct manners; first, the poetic-
 ally conventional and superficial, second, the realist-
 ic. It is in the second manner that a more faithful
 and colorful picture of Spanish country life is given.

That Tirso was interested in the country with its characteristics, its simple and busy life, and its problems, may well be observed.

He saw the rural regions as a setting for rustic characters who move and have their being amid scenes which are the complement of their unspoiled lives, while the residents of the city find the peace of the country an antidote or a cure for the evils of the court.

The thought of country peace and quiet as opposed to the turmoil of the world was already a conventionality of lyric poetry. The universality of such a feeling, the desire to escape from daily care and laborious endeavor, is exemplified in the words of the great mystic, Fray Luis de León, who said:

"Lo que yo deseaba era el fin destes pleitos y pretendencias de escuelas, con algún mediano y reposado asiento. Y si al Señor le agradare servirse en esto de mí su piedad lo dará."

Although Luis de León did not attain the leisure for which he sighed, freedom from "todo lo que mete a saco la quietud de la vida", he expressed his longing in these words:

¡Qué descansada vida
la del que huye el mundanal ruido,
y sigue la escondida
senda por donde han ido
los pocos sabios que en el mundo han sido!
.....
¡O campo, o monte, o río!
O secreto seguro deleytoso!
Roto casi el navío

a vuestra alma reposo
 huyo de aqueste mar tempestuoso.
 --Vida Retirada

A diligent search through the plays of Téllez fails to disclose any clear and direct description of a villano. There is, indeed, a description of Ramiro and Sancha, brother and sister brought up in the region of Momblanco, but these characters are really children of the dead King Duarte, and therefore not true country people, although their mother was a native of the Momblanco region.⁵ Ventura, a county-man in LA VENTURA CON EL NOMBRE, is described as being an almost perfect likeness of the murdered King Adolfo of Bohemia, but is it proved that he has royal blood in his veins, being a son of Segismundo.⁶

In Tirso de Molina, as in the other writers of his time, the circumstance of birth is highly important in the final solution of a character's destiny. Although he may live in obscurity and amid humble surroundings for a good part of his life, yet breeding will triumph over circumstance and the character will, in the end, attain his rightful place in the social order.

5. AVERIGUELO VARGAS: Act I, Sc. I

6. LA VENTURA CON EL NOMBRE: Act I, Sc. V~~iii~~ⁱⁱ,
 Act III, Sc. XIII

In regard to villanas, the best descriptions occur in ANTONA GARCÍA, one of the most notable appearing in Scene I of the first act. The beauty of Antona is described in the following conversation between the Conde de Penamacor and Don Basco:

Conde: Reparad, dejando eso, en la villana,
 don Basco, que al encuentro
 nos hospeda
 en el alma con vista
 enamorada,
 ojos las puertas, gloria la posada.
Don Basco: ¿Vistes en Portugal más hermosura?
 ¡Qué divina mujer!

Act I, Sc. V

In consideration of her strength of character and physical ability, Antona García may well lay claim to the title of one of the greatest women characters of Tirso.

Act I, Sc. VII, shows the influence of this woman in her region :

Antona: Pues Isabel y Fernando
 reinarán en Toro hoy,
 que a pesar de desleales
 y sebosos, sobre yo.

The vitality and endurance of Antona are prodigious. In an argument at an inn she attacks several Portuguese travelers with a bench.⁷ There is also a story of how she picked up her cousin and the mule

7. Act III, Scene IV

he was riding and carried them both into a church.⁸

Becoming a mother was a matter of little consequence to her. She gave birth to twins while stopping at an inn, and allowed this event to disturb her usual activities only momentarily, astounding alike the hostess of the inn and the Count of Penamacor, who exclaims:

¡Qué mujer es ésta, cielos!
 ¡Así se paren dos niñas?

Act III, Sc. VII

The charming village girl, Angelica, of LA VILLANA DE LA SAGRA, on coming out of a shop in Toledo, inspires admiration in Linardo, who remarks that she is "worth more than all the ladies of Toledo's palaces."⁹

Yet we do not find here a picture of the features and stature of the country woman. Tirso in his personal descriptions does not lose the conception of his characters as vehicles for the carrying-out of the plot which he has to develop.

Traits of character in men of the rural regions vary, as Tirso wishes to describe true individuals of the country, or wishes to introduce types for the

8. Act I, Scene I

The resourcefulness, desire for vengeance, and determination of Antona are to be noted in the following:

Act I, Scene I, line 169, ff.

Act III, Scene XI, line 163, ff.

Act III, Scene I, lines 4-20

9, Act I, Scene VII

purpose of injecting a ridiculous note or comic element in his plays. Of characters of the latter class there are many. One cannot always be sure whether Tirso meant to create a comic scene with a rustic character or to show the simplicity of the country folk.

While in ANTONA GARCÍA the dramatist must wish to provide amusement for his audience in the lamentations of Bartolo, a shepherd:

¡Ay, el mi amo malogrado,
la mi Antona mal herida,
la mi borrica prendida,
yo el solo y desmamparado!
Jumenta de ell alma mía,
sin vos ¿qué ha de hacer Bartolo,
pobre, sin amos, y solo?
La flor de la burrería
¿qué es de vos?

Act II, Scene V.

in these lines of the same scene spoken by the same shepherd Tirso shows the traditional naiveté of the class:

Bartolo: Diga, el portugués, ¿es moro,
o cristiano?

Antonio: Cristiano es.

Reina: ¿Hay mayor simplicidad?

Act II, Scene V

The same question arises in this dialogue from ESTO SI QUE ES NEGOCIAR:

Carlín (pastor): Desde el primer día,
Que espenzó de gorjear,
A todos los del lugar
"Taita" y "papa" les decía;
Y como no se le escapa
Cosa al cura, al punto dijo:

"¿Papa sabéis decir, hijo?
Pues yo espero veros papa."

Clemencia (aparte): ¡Graciosa rusticidad!

Act II, Sc. VIII

It appears that the author is again presenting the simplicity of the shepherd in the above quotation.

LAS QUINAS DE PORTUGAL has two examples of rural simplicity. At the beginning of the play, Brito, a shepherd, is helping Count Alfonso descend a mountainside. This is their conversation:

Alfonso: Toma. (Júntanse las manos y repara Brito en el guante.)

Brito: ¿Hay manos con tal blandura?
¿O sois vagamundo o cura?
Echad por aquesta loma,
con tiento, ¡hao! que caeréis.

Alfonso: ¿Hay peñas más enriscadas?

Brito: ¡Manos de lana y peinados!
¡qué guedejas, ¡hao! Me oléis
a poleo. ¡Pregue a Dios
que no encarezcáis la lleña!

Alfonso: No malicias.

Brito: Pues ¡hay dueña
que las traiga como vos?

Alfonso: ¿Nunca viste guantes?

Brito: ¿Qué?

Alfonso: Estos. (Simple es el villano.)
(Descálzase uno)

Brito: ¡Aho, que os desolláis la mano!

Act I, Sc. I

The great ignorance of Brito is again observed in Scene V of the first act. Gonzalo says to another character: "los pies pido que me des". Brito asks: "¿Para qué querrán los pies?"

The naiveté that is observed in many of the country characters of Tirso is not due, usually, to

obtuseness or to simple-mindedness of the character, but rather to isolation, barriers of geographical location, environment, social position, and lack of communication facilities. The countryman in many instances is ignorant of the finer things of civilization.

Tirso sometimes utilizes his country characters for comic purposes. In *LA GALLEGA MARI-HERNÁNDEZ*, Otero pronounces "inquisición" "esquinación", and makes other mistakes.

Antona García, in Scene X of Act I, presents a group of shepherds engaging in a good-humored conversation in which they are trying to decide the future career of Pulida's unborn child. All presume that a male child will be born. Some think that he will grow up to be a notary. Others think he will be a priest. In addition to injecting a comic element by means of this scene, Tirso also mildly ridicules two officials of the country districts, the notary and the priest.

We are not to believe that all of Tirso's villanos are introduced as simpletons or as comics. There are examples of his treatment of them as intelligent and normal people. In the comedy, *EL PRETENDIENTE AL REVÉS*, a group of shepherds is celebrating Saint John's day. This is part of their conversation:

Carmenio: ¿Venimos tarde o temprano?
Celauro: Buena hora pienso que es;
 Que agora raya las tres
 Del reloj del sol la mano,
 Y el cura hisopaba ya,
 Señal que acabado había
 Las vísperas.
Torilda: ¡Lindo día!
Tirso: Es San Juan: ¿qué no tendrá?
 Poca gente ha de venir
 Hoy al baile.
Torilda: Han madrugado.
 Y estará el pueblo cansado
 Sin hartarse de dormir;
 Que las tardes de San Juan
 Siempre son tan dormidoras,
 Como son madrugadoras
 Las mañanas.

Act I, Sc. I

Of the class of countrymen who are true and natural products of their region, Blas Ferrano, an old farmer of the comedy, LA VILLANA DE VALLECAS, is an individual who is made the subject of one of Tirso's better descriptions of rural characters. He has definite ideas concerning the ability of a woman to keep her honor if she so desires. (Act I, Sc. XI) He tells Teresa, a servant girl in a farm house, what she should do to protect herself against unwelcome advances:

Digo, pues, que importa poco
 Que Antón por vos esté loco;
 Pues con darle con un palo,
 Si vos no queréis, Teresa,
 Poco daño os hará en casa;
 Que el panadero no amasa,
 Cuando no quiere el artesa.

Act I, Sc. XII

The ideal of industry and also something of the force of public opinion in the rural districts is re-

vealed by him in these lines:

Pues, Teresa, ¿no es ya hora
De her algo en casa? ¿Hasta cuando
Los dos heis de estar parlando?
La malicia habladora,
Si muchas veces os ve
que con él os arrulláis,
Levantaréos que rabiais.

Act I, Sc. XII

And in the same scene he shows that he has nothing of avarice and greed, a trait which may be declared conventional in country people of all countries. These are the lines:

Blas; Acá deja harto,
Pero no se le dé nada;
que sarnosos y avarientos
Nunca diz que están contentos.

Blas Serrano's speeches have the independent tone of the true countryman who thinks and acts for himself.

In the comedy, *EL VERGONZOSO EN PALACIO*, Lauro, an old shepherd, makes a statement that shows clearly his idea of honor, which is no different from that of the noblemen:

En una venganza
No es bien que se tome medio
Deshonrado.

Act III, Sc. I

A representative of a class which might be designated the "landed gentry" or "country gentlemen" of Spain at the time is Garci-Hernández, a Galician farmer in the play *LA GALLEGA MARI-HERNÁNDEZ*. In

this play¹⁰ Dominga, a mountain girl, says of him:

Yo sirvo al mejor serrano
que toda la Limia tien;
Es rico, y home de bien,
y cinco ducados gano.
Siete da a cada vaquero.

Act II, Sc. I

The shepherds, Otero, Brito, and Carrasco,
declare that Garci-Hernández is a good and just man.

(Act I, Sc. VI)

Tirso's treatment of character traits in country women is sympathetic, and the tone of his descriptions leads one to believe that he had respect for their cleverness, wit, intelligence, and ability. These qualities enabled the country woman not only to defend herself if need be, but also to talk intelligently with hidalgos and people of the city.

In *TODO ES DAR EN UNA COSA*, Pulida, a farm woman, cleverly defends herself against Quirós, a rough soldier, by means of burlesque remarks:

<u>Quirós:</u>	¿Qué hay de cena?
<u>Pulida:</u>	Tocino, macho, y cecina tíen la olla.
<u>Quirós:</u>	¿No hay gallina?

	¿Qué principio y postre espero?
<u>Pulida:</u>	Principios, señor soldado, son acá el primer bocado.
<u>Quirós:</u>	¿Y los postres?
<u>Pulida:</u>	El postrero.

Act III, Sc. IV

10. Another reference to the wealthier class of farmers is to be found in *LA VENTURA CON EL NOMBRE*, Act I, Sc. III

Angelica, the "villana de la Sagra", is intelligent enough to see that the most desirable marriage for her would be with one of her own social position:

Que soy
Labradora, y pues soy tal,
Solamente con mí igual
Resuelta en casarme estoy.

Act III, Sc. V

Leonisa, a mountain girl in ESTO SI QUE ES NEGOCIAR, is talking to a young man who has fallen in love with her:

Porque es soberbia quoreros,
Vos hidalgo, yo villana,
Vos hijo de muese dueño,
Yo su vasalla y pechera,
Yo simple, vos trapacero.

Act I, Sc. I

Such a clear and straight-forward statement shows that a woman of the country could meet the hidalgo on an equal intellectual plane.

Loyalty to their families, and especially to their husbands, is a trait of Tirso's country women. Witness this scene from the play QUIEN HABLÓ PAGÓ: (Tirrena, a shepherdess, is speaking to her husband, Sancho):

Si estás triste, no me alegro;
lo que te enoja, me enoja;
contigo gozo tus bienes,
conmigo tus males lloras.

Act I, Sc. IX

The dignity of the villana is illustrated by Téllez in these lines from LA VILLANA DE LA SAGRA:

Don Pedro: Dejad que compre algo pues
a la compañera.

Angelica: Tengo
para las dos, que no vengo
con amigas de interés.

Don Pedro: Siquiera por cortesía.

Angelica: Aqueso a las toledanas,
Que las dos somos villanas.

Act I, Sc. VIII

The study of traits in country characters brings out the fact that Tirso de Molina uses his countrymen and countrywomen to suit the needs of his plays or to satisfy the tastes of the people:

sometimes as simple folk who know very little of the ways of men and cities; other times as rustics who provoke laughter with their ignorance; still other times as men and women who are in accord with their environment and who are none the less intelligent and admirable because their surroundings are rural.

They are neither wholly good nor entirely bad. They are human characters and, as such, some of them are virtuous and honorable, some are picaresque. Tirso did not herd them into classes of good and bad, but made them vary as human nature varies.

Actual descriptions of dress are scarce in Tirso de Molina's plays. Too often the introductions to scenes merely state "de labrador", "de villano", "de serrano", and likewise "de labradora", "de cazadora", and "de villana". It is in the lines of the

plays that one must glean more detailed description of the dress of the characters.

In the dress of villanos, "buriel", a kind of coarse cloth, is common. The almost synonymous use of "capote", "sotana", and "sayo" is noted. The capote is a cloak with sleeves; the sotana is a sort of cassock, and the sayo is any loose coat or dress.

In the play, VENTURA TE DÉ DIOS, HIJO, Grimaldo, an old hidalgo who is angry because his son does not take kindly to study and learning, says to Gilote, a villano:

Gilote,
quítate aquese capote
y el sayo

(and to his son):

.....
Quítate aquea sotana,
tú y toda, idiota.

Act I, Sc. IX

This capote, according to Scene VI, Act II:

Tres varas tiene de buriel.

Gilote is also the name of a shepherd in EL AMOR Y EL AMISTAD, who hits Galvan, a servant, with his caperuza, a pointed hood or cap. Bragas, a kind of wide breeches, are also mentioned in this play:

Gilote (a Galvan): O las bragas que traeis,
Pues parecen aguaderas,
Os pueden her aguador.

Caldeira, a combination of servant, gracioso,

and vagabond, tells of being robbed while going from France to Santiago with a companion:

Él se quedó
En la posada desnudo;
Yo de medio arriba Adán,
Sobre él, puro cordobán,¹¹
Un calzón de lino crudo,
Hallé sin dueño este sayo.

Dress was a matter of concern to García, a servant of Ruy López in the play *PRÓSPERA FORTUNA DE DON ÁLVARO DE LUNA*:

Señor,
Si un habito ne me das,
Como a Herrera, viviré
Siempre dél menospreciado.

Act II, Sc. III

Descriptions of the dress of villanas are more plentiful. The countrywomen listed among their wearing apparel such articles as:

sayas,--outer skirts with plaits at the top and descending to the feet, usually of cordellate, which is grosgrain, a sort of stuff; sayuelas,--waists; and basquiñas, --which are upper petticoats worn by Spanish women.

In *EL PRETENDIENTE AL REVÉS*, Sirena, a lady of the court, says to Fenisa, a village girl:

Fenisa ha de partir conmigo agora

11. Cordobán is tanned goat-skin, or is sometimes called morocco. A calzón de lino is a pair of linen breeches. For other references to the dress of villanos, see Los Amantes de Teruel, Hartzenbusch edition, pp. 706-707

Sus aldeanas ropas.
Fenisa: Que me place.
 Tres sayas traigo, dos de cordellate,
 Y una de paño fino; que la gala
 De nuestras labradoras los di-santos
 Es cargar de sayuelas y basquiñas.
 Venid, trocad palacios por campañas.
 Act III, Sc. X

LA PEÑA DE FRANCIA also gives a description of dress, in Scene IV of Act III. The Count of Urgel has been living in exile in the mountains as a charcoal-maker. His daughter, Elvira, has been brought up in this rural environment:

Conde (de carbonero): Elvira mía
 ¿Quieres ir a Salamanca?
Elvira: No, padre.
Melisa: Elvira, sí, sí.
Conde: Ea, por amor de mí,
 comprarás con mano franca
 cuantas cosas imagines;
 comprarás medias de grana,
 gala, aunque gruesa, serrana;
 y colorados botines;
 cuentas de plata, labradas
 que a tu pena den alivio;
 cruces de Santo Toribio
 y dos patenas, que a osadas,
 no las traiga en nuestra sierra
 otra zagala mejores.

The reference just quoted gives in some detail the articles, dress, and adornment worn by country-women upon special occasions. "Medias de grana", or scarlet stockings, are mentioned first, then "colorados botines", red buskins or leggings. "Cuentas de plata" are silver beads. The "patena" is a large medal worn by country women.

The dress of a serrana is described in Act III

Scene X of the same play. Don Enrique is trying to persuade his servant, Padilla, to put on the garb of a serrana:

Pues Padilla, no te vayas:
llevarás botines, sayas,
cuentas, corales, patenas,
y un tocado a lo serrano
de los que consigo traje
la pastora que te digo.

Something of a contrast between the clothes worn in the country and those worn in the city is found in this passage from ESTO SI QUE ES NEGOCIAR, in which Carlin, a mountaineer, says to Leonisa, a mountain girl:

No ha media hora que te vi
Recibiendo parabienes
Del cura, alcalde, y vecinos
Y de todos los parientes
De Felipe, sin querer
Trocar la palmilla verde,
El cordellate y la frisa,
Por las telas y joyeles
Que tu marido te traje.

Act III, Sc. VI

"Palmilla" and "frisa" are names designating coarse woolen cloth. "Telas" may mean cloth woven on a loom, or they may be gold or silver lace.

It is worthy of note that in regard to dress, silk is conventionally considered the symbol of the court, while coarse woolen stuff is the symbol of village and country dress:

Su conversación recrea,

Desde la seda al sayal.¹²

In approaching an investigation of the manners and customs of country people in the plays of Tirso de Molina, it is perhaps most natural to consider first the center of family life -- the board. Customs and manners of eating, however scanty may be the notices concerning them, cannot help but tell, in a general way, something of the lives of these people. As one might expect, the references to this phase of daily country life are extremely incoherent and casual, but they are well worth considering. It must be kept in mind that the three main component elements which make up the composite picture of rural background, namely, the shepherd, the mountaineer, and the farmer, will differ in regard to quantity and kinds of food that they consume.

The shepherds' fare, as one might expect, is in accord with the simple life. Payo, a shepherd in LA PEÑA DE FRANCIA, says:

Desayunáos, queso y pan
vos daremos.

Act III, Sc. XIV

And in the same play the Count of Urgel and Elvira, a serrana, say to another mountain girl:

12. Other references to the clothing of villanas:

LA HUERTA DE JUAN FERNÁNDEZ, Act III, Sc. VI
HABLADEME EN ENTRANDO, Act I, Sc. XI
POR EL SÓTANO Y EL TORNO, Act II, Sc. VI
VENTURA TE DE DIOS, HIJO, Act II, Sc. XII

Conde: Mira si está
 puesta la olla.
Elvira: Ve y deja
 ajos, pan, vino, y cebolla.
 Act III, Sc. V

We observe here, in contrasting the shepherds' fare with that of the mountain folk, that the latter have bread, wine, garlic, and onions, while the shepherds have only bread and cheese.

An awkward problem faces the shepherds in TODO ES DAR EN UNA COSA when a distinguished company comes unexpectedly in the night to lodge with them. One of the shepherds remarks that it is no time for company to come, because they have given them no notice. He says that they have no time even to catch rabbits for the guests' supper.¹³ Rabbit meat is evidently a staple article in the shepherd diet.

It seems to have been a custom among country folk to hold a repast in celebration of a friend's return or a bit of good fortune. This repast was called "colación", and usually included light foods, confections, and other dainties. A scene from LA VENTURA CON EL NOMBRE shows a group of shepherds and farmers extending a welcome to Ventura, one of their number who has just returned from various adventures at the court:

Ventura: ¿No se suele en estos días

13. Act I, Sc. XI

Dar colación?

Corbin: Ya lo veis.
Tostones y cañamones,
Y vino hasta reventar.
Ventura: Yo convites he de dar,
Dátiles y canelones.
Tirso: Esos son para bautizos.
Ventura: Y para estotro.

Act III, Sc. III

"Tostones" may refer to roasted chick peas, sometimes called Spanish peas. Cañamón is hemp seed; and canelón means, in general, sweetmeat, and more specifically cinnamon.

One of the most vivid pictures in all Tirso is found in the comedy EL PRETENDIENTE AL REVÉS. From Scene XII of Act III to the end of the play, the setting is in the house of Corbato, an old shepherd. A hard rainstorm forces all of the principal characters to take refuge there, and the countrymen give their distinguished guests dry clothing and supper.

Carlos, a man of breeding, on seeing that the Duke and Duchess of Bretaña are to sup there, says to Corbato:

Pues cuando a la mesa estén,
Dejadme, Corbato, vos
Trazar los platos.
Corbato: Sí haremos
De buena gana, par Dios;
Que en el campo no sabemos
Cuál es el principio o pos.
Scene XV

On sitting down to table, Corbato says to the Duke:

Cenaréis, señor, primero;

Que porque estiméis mejor
 Vuestro estado, daros quiero
 La cena a lo labrador,
 Pues falta a lo caballero.
Duque: Yo, Corbato, os pagaré

La costa.

Corbato: Poca es la hecha;
 Ningún cuidado eso os dá;
 Que todo es de la cosecha
 Con lo que os hemos merecé ..etc.

To carry out the plan which he has in mind, Tirso has the shepherds and Carlos serve everything backwards to the Duke: the towel is given to him before the water, his chair is turned backwards, a roast chicken is served on a cup and the sauce in the plate, his knife is given to him edge up and point toward him, the napkin is folded wrong side out, and the bread is given to him face down. Thus Tirso gives us some indication of the food and manner of serving it.

In addition to the rabbit and chicken which have been mentioned in this study of country food, the play TODO ES DAR EN UNA COSA mentions three other kinds of meat, used principally in making stew.

Quirós, (soldado): ¿Que hay de cena?

Fulida: Tocino, macho, y cecina
 14
 tién la olla.

Act III, Sc. IV

The peace and beauty of the country setting is

14. Tocino is bacon or salt pork. Macho is goat meat. Cecina is hung beef.

ideal for love and courtship. Amid such surroundings the city men of Tirso de Molina often became enamoured of country girls. Leonisa, a mountain maid in ESTO SÍ QUE ES NEGOCIAR, is the belle of her region and had many suitors, among them two noblemen, the learned Rogerio and the rich Filipino. Rogerio is aided in his wooing by his eloquence:

¿Qué importa que sierras vivas,
 Si muestra tu entendimiento,
 Aunque en sencillas palabras,
 La alteza de sus conceptos?
 Más rico es que yo Filipino;
 Mas no, mi bien, en deseos,
 Que durarán hasta tanto
 Que seas el gozo dellos.

Act I, Sc. I

Filippo has asked Pinardo to intercede for him, as we see in these lines of Pinardo:

Filippo nuestro vecino
 A Leonisa tiene amor;
 Hízome su intercesor
 Y a hablarme para esto vino;
 Que puesto que es desigual
 El casamiento que intenta,
 Bellezas Leonisa aumenta
 Que son su dote y caudal.

Act I, Sc. I

Some fragmentary and unrelated comments were noted in the speech of people of the lower classes, not necessarily rustics, which reveal their general attitudes toward love:

From LA PRUDENCIA EN LA MUJER comes this comment by Carrillo, a servant:

Que la costumbre de amor
 Agora, si tienes cuenta,
 Es de postillón en venta:
 Beber un trago y picar. Act I, Sc. VI

AVERIGUELO VARGAS, Act I, Sc. II, presents Sancha saying:
 Verdad es:
 que no hay amante de veras
 que sea cuerdo y quiera bien.

In LA VILLANA DE LA SAGRA, Don Luis de Castro has fallen in love with Angelica, the villana. He makes manifest his love in a letter.

The country girls were often naive and innocent in their love affairs. The same Leonisa of ESTO SI QUE ES NEGOCIAR tells of trying to fight off love with prayer and holy water, but to no avail because:

tornándome a acostar
Hallaba los ojos llenos
Del agua, si no bendita,
Más salada que ella al menos.
Act I, Sc. I

Although many of his plays contain marriages or end in marriages, investigation fails to disclose an actual presentation of a rural marriage ceremony in the plays of Tirso. However, there are indirect descriptions of country marriages and allusions to these ceremonies by characters in the plays.

The comedy LA VILLANA DE VALLECAS, in Scene VIII of Act III, more nearly approaches a direct description in the announcement of Doña Violante, a lady who is living the life of a villana:

Doña Violante (de labradora):

.....De que me quieran casar.

Don Juan: ¿Casaros? ¿Cuándo o con quién?

Doña Violante: ¿Cuándo? Mañana temprano;

que así el cura lo dijo!

¿Con quién? Con Antón, el hijo

De mi viejo Blas Serrano;

¿Cómo? Con juntar las palmas

Al tiempo que el sí pregunten;

Mas ¿qué importa que las junten

Si no se juntan las almas?
 ¿Dónde? En cás del escribén
 Que nos hace la escretura.
 ¿Por quién? Por mano del cura,
 Delante del sacristén.

Thus will be the marriage ceremony. The celebration following the ceremony will be in this manner:

Blas Serrano (viejo labrador):

Voy, pues, a poner de gala
 A Antón, y a pedirle albricias.

Dofia Violante: Vístale, padre, de pascua;
 Llame al cura y sacristén,
 Y los alcaldes, a Olalla,
 Y en fin, llame a todo el puebro;
 Que la casa tién bien ancha.

Blas: ¿Y ha de haber baile?

Dofia Violante: ¿Pues no?

Pero Alonso, el de Barajas,
 Nos tocará el tamboril,
 Gil Carrasco las sonajas,
 Y Mari Crespa el pandero.

Blas: ¿Y ha de haber colación?

Dofia Violante: Traiga

Nuégados, tostones, peros,
 Vino, nueces, y castaños.

In the dance, the tamboril, sonaja, and pandero are mentioned. The "tamboril" is a tabour or kind of drum beaten in villages on special occasions. "Sonaja" refers to a timbrel. A "pandero" is a rustic instrument much used in village celebrations. Both the sonaja and pandero are instruments of percussion, and, like the tambourine, may be held in the hand and struck with the movements of the dance. Dofia Violante says that nuégados, tostones, peros, and castaños are to be featured of the colación. Nuégados are a kind of paste of flour, honey, and nuts. Peros are a certain kind of apple. Castaños are chestnuts.

Although Doña Violante is not a true villana, yet the marriage ceremony and celebration of which we read in this play may be regarded as typical of the marriages in the rural regions of Spain.

The rustic characters of Tirso are fond of having members of the nobility act as patrons of their weddings. Several passages attest to that conclusion.¹⁵

The custom or tradition of the dowry was in force among the country people, as is evidenced by the following quotation from the comedy, ESTO SÍ QUE ES NEGOCIAR, Act I, Sc. I. Leonisa, a mountain girl, is relating what her father had told her about her opportunities for marriage:

" No te amilanes por ver
Que es un pobre ganadero
Tu padre, y tu dote humilde --
Tres bueyes y cien borregos. "

These notices, however few they may be, give a fairly clear conception of the nature of country weddings, and although Tirso does not present a marriage ceremony in his plays, he gives us a representative picture of one in the foregoing quotations and citations.

15. v. ANTONA GARCÍA, Act I, Sc. I
ESTO SÍ QUE ES NEGOCIAR, Act III, Sc. XIII, XVII
LA VILLANA DE VALLECAS, Act III, Sc. XVII

Religion, it is generally conceded, is deeply rooted in the country districts, in which religious manifestations of the people appear not only in mass on Sunday but in celebrations on saints' days and other occasions of religious observance.

The importance of religion in the lives of people of the lower classes, not necessarily country people, is not to be underestimated, however. The following scattered quotations reveal something of the part religion plays in the people's daily existence:

Peynado (jardinero viejo):

Un responso y media misa
si andáis, Margarita, en pena,
os haré decir.

QUIEN DA LUEGO DA DOS VECES
Act III, Sc. IX

LA CELOSA DE SI MISMA contains these lines:

Don Melchor:

Ventura, (lacayo):

¿No has oído misa tú?
¿Soy yo turco? Siendo hoy fiesta,
¿Sin misa había de quedarme?
Act I, Sc. III

From COMO HAN DE SER LOS AMIGOS:

Tamayo:

Y mandé decir por tí
un real de misas.

Act II, Sc. III

But to return to religion in the country districts, the play LA VILLANA DE LA SAGRA (Act I, Sc. IX to the end of the act), tells us of an evening celebration in the Sagra region in honor of the patron saint, San Roque.

Linardo is discussing this with Don Pedro in

Scene IX:

Linardo: Y sabes la devoción
Que tiene al santo francés
La castellana nación,
Y que hoy la víspera es
De Roque, nuestro patrón.
Esta noche va con gritas
Y fiestas a aquella ermita,
Cuyo pared Tajo baña
De toda aquesta compañía
A vela gente infinita.
Yo pienso, y aun claro está,
Que allá la aldeana irá
Que te trata con desdén.

The villagers gather on this evening at the
hermitage of San Roque and sing, amid rejoicing:

¡Cómo alegra los campos
La dulce noche
Con la fiesta divina
De nuestro Roque!

The astuteness of the countryman extended also
to things and people connected with his religious
life, as is shown in EL VERGONZOSO EN PALACIO;

Tirso (pastor): Aunque el cura sabe tanto
Que canta un parce mihi por do quiere;
No me supo vestir el día de Corpus
Para hacer a David.

Act I, Sc. VII

No references are found dealing with baptisms
or christenings in the rural districts. The country
people of Spain followed the ordinances of the Church,
we are to suppose, in these ceremonies as well as in
the general forms and practices pertaining to their
religious life. In LA VENTURA CON EL NOMBRE, Act
III, Scene III, we find a reference to the custom of

giving "colación" on such occasions.¹⁶

Superstitions are found in many of Tirso's characters, but it is worthy of note that the greater part of of the references to superstitions are in the mouths of servants, lackeys, and graciosos, and not in the speeches of the country characters to any great extent.

The most commonly recurring reference is to witches, and it is perhaps best to set down first the gleanings on the subject. The first reference is the only one found in which farmers show belief in the power of a person to bewitch. It is taken from the play EL HONROSO ATREVIMIENTO:

(Sale Lisaurdo y tras él labradores)

<u>Labrador I:</u>	Echadle con el pecado.
<u>Labrador II:</u>	Después que está en el lugar todos hemos desmedrado, hasta venirse a quemar la casa que le ha hospedado.
<u>Labrador III:</u>	¡Válgate la maldición, por hombre orpor desventura!
<u>Labrador IV:</u>	La desdicha es contagión.
<u>Labrador I:</u>	Por verdad nos dijo el cura El otro día en el sermón, que se ahogaban en el mar todos los que iban con él.

Act III, Sc. XI

The servants and graciosos speak often of witches. Caldeira in LA GALLEGA MARI-HEPNÁNDEZ¹⁷ says that Galicia is full of them. Tamayo, a lackey in the

16. Vide supra; p. 26

17. Act III, Scene XV

play *COMO HAN DE SER LOS AMIGOS*,¹⁸ says that Navarra and Aragon abound in witches. The common belief that witches suck the blood of children is set forth by Corral, gracioso, in *LOS BALCONES DE MADRID*.¹⁹ Pablillo, a criado-gracioso in the play *PRÓSPERA FORTUNA DE DON ÁLVARO DE LUNA*, says:

Alguna vieja bellaca
de mal ojo le miró:

Act III, Sc. III

The dramatist's choice of speeches for his characters is not always the result of intention but often of chance. Judging solely on the basis of references to witches and the influence of the "evil eye" found in the plays of Tirso, one is led to believe that this superstition was common among the serving class and less common among country people of the time.

Superstitions are often closely allied, and naturally enough, to religious beliefs. In the play *LA PEÑA DE FRANCIA*, which dramatizes a legend well known at the time, Melisa, a mountain maid, says in Scene III of act III:

¿Has visto alguna fantasma
del alma, que Dios perdone,
que se aparece en la Igraja

18. Act II, Sc. III

19. Act III, Sc. V

a los que pasan de noche?

Tirso, a shepherd in this same play, describes the finding of the holy image.²⁰

An interesting scene in which the superstition of countrymen is revealed occurs in the play LA VENTURA CON EL NOMBRE. Ventura has been away at court so long that his former companions, the shepherds of his region, believe that he has died there. Ventura returns home and the shepherds are overcome by his sudden appearance:

Clora: ¡Jesús!

Corbin: ¡San Blas!

Balon: ¡San Ciruelo!

.....

Corbin: Tirso, id por agua bendita

Y avisad al cura presto

Que conjure este nubrado etc.

Act II, Sc XIX

Among the servants there is a recurring belief in wandering souls who can find no rest. A typical example is found in EL BURLADOR DE SEVILLA, Act III, Scene XIII, in which Catalinón, a servant, says:

A mi aguela hallaron muerta
como racimo colgada,
y desde entonces se suena
que anda siempre su alma en pena.²¹

A reference to the Devil we would expect to find.

Here is one from LA VENTURA CON EL NOMBRE. Balon, a

21. See also BELLACO SOIS GÓMEZ: Act II, ScX, Act III, Sc. II
20. Act III, Scene XXVI

gracioso, says:

El cura una vez nos dijo
que el diablo trae las patas
De gallo; porque no quijo
Dios que de hombre los trojese.

Act III, Scene II

The superstition that Tuesday is an unlucky day was evidently common among the servant class of the time. In *EL BURLADOR DE SEVILLA*, Catalinón tells his master, Don Juan, that he should not be married on that day because it is Tuesday. In *EL CASTIGO DEL PENSÉ-QUE*, Chinchilla, a lackey, says:

Ni hay lugar
Donde no sepa llegar
Con sus agüeros un martes.

Act I, Sc. I

Queer beliefs that arose in the minds of the common people are found. Majuelo, a gracioso in the comedy *EN MADRID Y EN UNA CASA*, says:

Bien dicen que el Tajo hechiza
A quien beberle apetece,
Que a los hombres entontece,
Y a las hembras utiliza;

Act I, Sc. I

The general characteristics of Tirso's country life are simplicity and sincerity. These qualities have been set forth previously in this chapter in the section dealing with the restorative powers of nature,²² but not as a simple suggestion or sketch of country life.

22. Vide supra: p.

The play LA HUERTA DE JUAN FERNÁNDEZ affords an excellent picture of a family scene in a Spanish village, a scene in which Tirso, if by no other passage, proves himself a master artist. Mansilla is the character who speaks:

Pasé por Xpes y Ocaña,
 Dos villas de donde el vino
 Hace perder el camino,
 Bodegas nobles de España.
 Hice noche en una aldea,
 Donde un mesón labrador
 (que pudiera ser mejor)
 Me alojó a la chimenea
 En un escaño del Cid
 Sobre cena me pregunta
 La familia que allí junta
 Estaba, si iba a Madrid.
 Dije que sí y que de Italia
 Soldado viejo venía
 A la corte y pretendía
 Una conduta. La Algalia
 Que daba olor al vestido
 (Porque esto se le pegó
 Del ser tuyo) me abonó,
 Y yo en el desvanecido,
 Hazañas cuento sin cuento
 Que escudhabanabobados

Act II, Sc. IV

Tirso seems fond of presenting in a few lines a picture of a rural scene, and of putting into that scene just enough detail to make it complete and vivid. The country characters in their adaptability to the effect of unconscious artistry often convey just the impression which the poet sought.

These lines occur in QUIEN HABLÓ PAGÓ:

Tirrena, (Labrador):

En estos campos desiertos
 Habito una pobre choza,

Cubierta de humildes pajas,
Entre cuatro peñas solas.

Act I, Sc. IX

In LA GALLEGA MARI-HERNÁNDEZ there is a dialogue between Dominga, a country woman of Galicia, and Caldeira, a minor character, that is well worth noting. Dominga is telling of the property and goods which a far-seeing couple should have before getting married:

Juntaremos el dinero;
.....
Compraremos vacorifios
(Que los gallegos son bravos),
Un prado en que sembrar nabos;
Diez cabras y dos rocifios;
Cogeremos ya el centeno,
Y la boroa, ya el millo,
Buen pan éste, aunque amarillo,
Sano el otro, aunque moreno;
Gallinas, que con su gallo
Nos saquen cada año pollos,
Manteca de vaca en rollos,
Seis castaños, un carvallo²³
Una becerra y un buey;

Act II, Scene I

Tirso's plays show that family authority is no differently placed in the country districts than it is in the city. Authority is vested in the father, or in the case of his death or absence, in the elder

23. nabo-----turnip
centeno-----rye
boroa-----Indian corn
millo-----maize
rollo-----cylinder
castaños-----chestnut trees
carvallo-----oak
becerra-----yearling calf

son of the family. Leonisa, a serrana in ESTO SÍ QUE ES NEGOCIAR, speaks of her father's desire that she get married:

No hace sino predicarme
Que acabe de darle un yerno,
Y escoja entre todos uno,
Que al año le dé dos nietos.
Act I, Sc. I

A little later in this same scene she says:

Vueso padre me pidió
Al mío para él, y el viejo,
Como le sirve, no supo
Sino dar su consentimiento.

It is evident that the material which the plays afford on this subject is very scarce, but there are no departures from the usual family hierarchy of the time in Spain.

Téllez describes fiestas very well. He pictures them with a finesse that makes them come to life.

One of the most interesting and lovely of all country fiestas is that which is celebrated with the coming of May. The advent of Spring with its flowers and climatic delights brings joy to the country folk, who honor it with a celebration, "el mayo".

LA PEÑA DE FRANCIA tells something of this occasion. At the beginning of Act III, the shepherds come out carrying the May pole and singing:

Entra Mayo y sale Abril:
¡cuán garrido le vi venir!

Elvira, a mountain girl, wishes very much to

see the fiesta and says to her father:

En habiendo visto el Mayo
no más; padre, de una vez,
que pullen los carboneros
de la villa, junto al río,
éste que es de cristal frío,
volveré al momento a veros
de rosas y flores llena,
porque os pienso coronar
la frente, aunque llegue a hurtar
la juncia al valle, y verbena;
traeré rosas y retamas
que ciñendo vuestras sienes,
vos remocen.

Act II, Sc. XIII

The drawing of ribbons to see which maiden of the region is to be queen of the May is described in Scene XI of Act II. One of the shepherds is to draw a ribbon from a cap to decide the contest:

Doringo: Cada cual meta un listón
en mi caperuza luego.

Tirso: Si el mayo saco, un borrego
le presento a San Antón.

Cardencho: Este encarnado me dió
Belilla.

Payo: A mí este pajizo,
Gila.

Tirso: Buen regalo os hizo;
del regalo se quitó
este azul, Melisa hermosa.

(Van echando cada cual su listón en la caperuza)

Doringo: Todos están dentro ya;
quiero revolverlos bien.

Tirso: ¿Quién ha de sacarlos?

Doringo: ¿Quién?
Cardencho los sacará,
que es simple.

Cardencho: No os dé fatiga.

Doringo: El primer que saliere
la lleve.

A fiesta in celebration of Mari-Hernández's
twenty-first birthday anniversary is found in LA

GALLEGA MARI-HERNÁNDEZ:

Carrasco: Hoy cumple años.
 Gilote: Y hoy festeja
 De su padre el alegría
 A toda la serranía.

Act I., Sc. VI

In scene eleven of this same act it is revealed that the men of the region have gone on a wolf hunt to bring back spoils and trophies for the fiesta.

Saint John's day was a day of rejoicing in the country. EL PRETENDIENTE AL REVÉS opens with the shepherds singing and dancing. These shepherds and the sexton decide to play a game:

Niso: ¿Hemos de jugar un rato?
Guargueros: Ajedrez no, damas sí.
Corbato: Juguemos los cuatro, pues.
Tirso: ¿Qué juego?
Corbato: Flor o rentoy.
Celauro: Va al rentoy: tendes la capa.²⁴

Act I., Sc. V

The celebration in honor of San Roque has already been discussed in the section on religion in country life.²⁵

Fiestas were an important part of life in the country districts inasmuch as they afforded practically the only opportunity for group diversion.

In these descriptions of fiestas Tirso makes use of folk songs, many of which were popular among

24. Damas -- game of draughts
 Flor and rentoy -- card games
 25. Vide supra; p.

the country people, but which were not brought to the general public until Lope de Vega and his followers in the drama introduced them in their plays. Some of the folksongs which Tirso introduces have been quoted in this chapter.²⁶

The attitude of the country people toward their king and queen offers opportunities for interesting study. Unfortunately, the references in Tirso's plays are not all that could be desired.

The most characteristic feature of the country character's attitude toward royalty is his simplicity, which shows little difference from that of Juan del Encina's shepherds. *PRIVAR CONTRA SU GUSTO* illustrates this very well:

Pastor I: ¡Aquí del pueblo! que al reye
 Diz que matan.
Pastor II: Gil Bermejo
 La campana del concejo
 Toquen.
Pastor III: ¿Al Rey, quién lo creye?
 Pues el Rey ¿puede morir?
 Act I, Sc. VI

The independence of the rustic character and the childlike notion which he had of the king is revealed in *ANTONA GARCÍA*:

El Rey Fernando:
 No temes. ¿Qué quieres?
 Llega.
Bartolo, pastor:
 ¿Que me llegue? Llegaos vos,

26. Vide supra: pp.

que os importa, y si no adíós;

Fernando: Ya estamos solos;
 ¿Qué dices?
Bartolo: ¿Es él el rébede?
Fernando: Sí.
Bartolo: ¿El no más?
Fernando: Acaba, dí.
Bartolo: ¿Con sus ojos y narices?
 ¿Que no más aquesto es rey?
 Por volverme al hato estó;
 Imaginábale yo
 Del tamaño de un gran buey.
 Act III, Sc. X

Naïveness in the speeches of the rustics does not imply lack of respect for the king and queen. While the hidalgos could express their loyalty and respect in words, the people of the lower classes could show their respect only by humility and reverence in the presence of royalty. It is only in cases of dire necessity that the people failed to hold a feeling of sacred awe toward the person and property of the king.²⁷

The majesty of the king as he approaches his subjects inspires awe in them:

Linterna, criado:

Suya es aquella carroza;
 Ya llega cerca, y a para,
 Ya levantan el estribo,
 Ya sale fuera, ya aguarda
 Que a sus pies llegues.

ADVERSA FORTUNA DE DON ÁLVARO
 DE LUNA ; Act II, Scene III

27. See LA REINA DE LOS REYES: Act I, Scene I

Country people in Tirso's plays are not so blind in their reverence for royalty that they cannot see the foibles of court life. Tabaco, a lackey in *AVERIGUELO VARGAS*, comments on a practice of the court in this manner:

Mas tantos los dones son,
Que aun las campanas los dan,
Pues si tañe el sacristán,
Pronuncia "dan, dan, don, don."
Y si dan don, desde hoy quiero
Un don, aunque sea trabajo;
Que un don dado de un badajo,
Bien está en un majadero.

Act II, Scene II

Likewise, the countrymen could estimate the true worth of a king to his country. Two shepherds in *EL VERGONZOSO EN PALACIO* are discussing the monarch of Portugal:

Mireno: Don Dionís en Portugal
Es nombre elustre y de fama.
.....
Tirso: Que los reyes que ha tenido
De ese nombre esta nación
Eterna veneración
Ganaron a su apellido.²⁸

Act I, Sc. XII

Any attitude, either conscious or unconscious, which villanos have toward hidalgos in the plays of Fray Gabriel Téllez is reflected in the speeches of

28. Other references concerning villanos and royalty:
LA LEALTAD CONTRA LA ENVIDIA: Act II, Sc. VIII
LA REINA DE LOS REYES: Act I, Scenes I & II

the country people as they come in contact with people of higher rank. It is to be expected that a strong character, such as Antona García, would not be cowed by any inferiority complex. We see her in Scene III of Act II:

María, dama: Pues ¡tú te atreves, grosera,
a contradecir letrados
tan doctos?

Antona: Tan sobornados
diréis mejor, caballera.
Bajad, salid acá huera,
veamos qué esfuerzo cría
la nobleza y hidalguía,
y quede esta duda llana.

There is one line from this scene that expresses Antona García's confidence in people of her own class and her trust in their future:

Voz del pueblo es voz de Dios.

Such a statement seems to be a forerunner of the democratic spirit which has swept the common people to a new dignity the world over.

The women of the country districts sneer at the court ladies' habit of using cosmetics, and at any affectation of manner. María, a mountain girl in LA GALLEGA MARI-HERNÁNDEZ, speaks of a

.....cierta Doña Beatriz
Pintada como perdiz.

Act III, Sc. II

Melisa, another mountain maid in LA PEÑA DE FRANCIA, asks a lady of the court:

¿Comes carbón, yeso, o tierra
Como las damas de Corte,
que diz que adrede se opilan
por andar las estaciones? Act III, Sc. III

Sancha in AVERIGÜELO VARGAS is referring to the Infanta Doña Felipa in these lines:

¡Ella a mí había de honrar,
Porque trae una botica
En la cara que alquilar,
Y se remilga y achica
La boca cuando ha de habrar?

The country folk did not approve entirely of certain modes of city dress. A farm woman and her husband are talking about the dress of a lady from the city in ESTO SÍ QUE ES NEGOCIAR:

Carlin: Porque ave de mucha pluma
Tiene poco que comer.
Firela: Ya parece que despuntas.
Carlin: El que la llegue a abrazar,
Por fuerza se ha de picar,
Según la guarnecen puntas.

Act I, Sc. V

The country folk often could not understand the norms of good breeding recognized by the city people. In ESTO SÍ QUE ES NEGOCIAR, Leonisa, a country girl, has offended a lady of the city by the crudeness of her manners:

Clemencia (dama): ¡Vive el cielo, mal criada!
Leonisa: ¡Mal criada? Por su vida,
más gorda soy y cumprida
que ella. ¡Verá la empringada!

Act I, Sc. VIII

Other references to attitude of villanos toward hidalgos:

AMAR POR RAZÓN DE ESTADO: Act II, Sc. IX
Act III, Sc. VIII
EL BURLADOR DE SEVILLA: Act III, Sc. IV

The people of the country districts resented the intrusion of the city people on the lands that they were cultivating. Their resentment against hunters is expressed in QUIEN HABLÓ PAGÓ:

Tirrena (labrador): Mal hayan los cazadores,
y vayan siempre en mal hora
a espantarnos el ganado.
Sancho: ¡Que hasta en una pobre choza
No viva el cuidado ocioso!
Verá que confusa tropa
de cortesanos deciende
al valle; la fuente agotan.
Act I, Sc. IX

Fray Gabriel Téllez was a man rich in personal experience. His travels in the interests of the Church took him to many parts of Spain, as well as to other lands. In these travels he doubtless observed closely and well. The Spanish peasants must have interested him greatly. He knew their characteristics, beliefs, and peculiarities. His observations gave to him the ability to compare not only individuals but also classes and types, and furnished him with a storehouse of recollections upon which he drew to give to his plays the brilliant detail which distinguished so many of his descriptive passages.

To Fray Gabriel Téllez there was no one "type" of Spanish peasant. Neither did he, Tirso de Molina, the dramatist, create a "type" of villano. While he did use his rustic characters to provide amusement

for the theater-goers, he did not carry the tendency to the extreme. The dominant characteristic of Tirso's villanos is not clownishness but rather simplicity. And once again we must remember that simplicity does not, in this case, signify lack of normal intelligence.

The speech of shepherd and mountaineer and villager was familiar to Tirso's ears. He was quick to see the sagacity and common sense in the observations and reasonings of the country people. These he balanced against the cultivated sophistry of the city residents, not always to the villano's disadvantage.

In personal appearance and charm the villana is often more favored than the dama. Nor does the villana stand on grand odds to the city woman in a battle of wits, inasmuch as the country woman is often confronted with the more primitive traits of human nature and with the exigencies of natural forces and laws, and, hence, possesses more wisdom than is generally credited to her. Amid the artificial situations of the court the peasant woman was, of course, at a great disadvantage.

The true traits of the villano and villana are admirable. We believe that Tirso de Molina fully realized this and had a profound appreciation of the worth of the country people. We believe, also, that his adherence to the exposition of the truth and

sincerity of the country folk lies deeper than the conventionality of lyric poetry, and that it is even valid evidence of his own firm conviction.

CHAPTER II

The City

Tirso de Molina's descriptions of cities are marked by much the same conventionalities that distinguish his descriptions of country, conventionalities that had become traditional in lyric poetry of the time. This poetically conventional handling of descriptive material resolves itself into an enumeration or a naming of the marvels of the city, an appreciation of the grandeur and power there manifest, and a conclusion that in the midst of wonders and ostentation an individual is, besides being isolated and deprived of the spontaneous goodwill and companionship found in simple country life, exposed to the frivolity and malignant deceit of the city.

EL AMOR MÉDICO gives us a typical conventional description in the speech of Don Gonzalo as he describes Seville:

Sus algibes siempre helados,
 Sus damas siempre discretas,
 Sus ingenios laureados,
 Ya de Apolo por peetas,
 Ya de Marte por soldados;
 Alcázar y iglesia santa,
 Puentes, título imperial,
 Concilios, virtud que espanta,
 Tanta sangre principal,
 Tanta mitra y gente tanta;
 Todo eso, que es maravilla

Con que blasona Castilla,
Y se ilustra mi nación,
Es la grandeza en borrón
De nuestra Ménfis Sevilla.

Act I, Scene II

The enthusiasm of Tirso's characters at the contemplation of one of Spain's great cities is well exemplified in these lines of Don Luis, who, in LA VILLANA DE LA SAGRA, is travelling along the road toward Toledo, talking to a companion:

Allí verás la riqueza,
Letras, armas, bizarría,
Discreción, sabiduría,
Trato apacible y nobleza.
.....
Verás en Toledo, en fin,
Cuanto el deleite desea.²⁹

Act I, Sc. VI

The city as a hurly-burly centering of population in which the feelings and interests of an individual are not regarded with any concern is another recurring phase of Tirso de Molina's city descriptions. This is, of course, a common observation among people who have not been born and reared in the city. The thought probably seldom occurs to residents of the city themselves.

Don Jerónimo sets forth this idea in the following

29. Similar descriptions, done in the conventional manner, and with a touch of grandeur, are:
COMO HAN DE SER LOS AMIGOS: Act III, Sc. XVI
LA FINGIDA ARCADIA: Act I, Sc. I
QUIEN DA LUEGO DA DOS VECES: Act I, Sc. I
EL AMOR MÉDICO: Act II, Sc. I

lines taken from Act I, Scene II, of LA CELOSA DE
SÍ MISMA:

...../...que aquí (Madrid)
En una casa tal vez
Suelen vivir ocho y diez
Vecinos, como yo vi,
Y pasarse todo un año
Sin hablarse ni saber
Unos de otros.

In this same scene Don Sebastián tells of going in search of a man in Madrid and of finally finding him in a house, after having encountered a wedding on the first floor, a funeral on the second, and the birth of a child on the third floor.

The distance separating the inhabitants of the same city from each other is suggested by Don Juan of EN MADRID Y EN UNA CASA:

Toda Castilla se pasa
A la corte. En esta moran
Dos huéspedes principales;
Y en un año, con ser tales,
Los unos y otros se ignoran,
Sin más comunicación,
Que Noruega con la China.

Act I, Sc. VIII

The dramatic device noted in the discussion of country description³⁰ of putting into the mouth of a character descriptive comments on a scene or place is again observed in descriptions of towns and cities. Such comments are important, first because they in-

30. Vide supra: p. 3

form the audience of the setting of the scene; second because they throw valuable sidelights on the relative importance and interest vested at that time in the places mentioned. In *EL CABALLERO DE GRACIA*, the protagonist says in Act II, Sc. V:

Esta es la Puerta del Sol,
 Bien estuviera, os confieso,
 Aquí el sitio desta casa,
 Que el concurso de la gente
 Que por aquí, al Prado pasa
 Es notable.³¹

Tirso goes even farther and purposely brings points of interest to attention, seemingly with the desire to acquaint the people with municipal histories and contemporary features. Fray Gabriel Téllez was familiar with the important church sanctuaries throughout Spain, and mentions them from time to time in his plays. *HABLADME EN ENTRANDO* contains this dialogue:

<u>Rodrigo:</u>	¡Extraño traje!
<u>Don Luis:</u>	¡Extremado!
	Es la nobleza de Oviedo
	esa que bailaba.
<u>Dofia Ana:</u>	Puedo decir que no me he alegrado
	tanto como hoy ningún día.
<u>Rodrigo:</u>	La Iglesia Mayor es cosa
	excelente.
<u>Don Luis:</u>	Milagrosa.
<u>Dofia Ana:</u>	Mientras que se proseguía
	El recibimiento, a mí
	las reliquias me enseñó
	el señor Obispo.

<u>Don Luis:</u>	Es este antiguo sagrario
	un divino relicario

31. See *DON GIL DE LAS CALZAS VERDES*: Act I, Sc. I

de Europa, a quien han llamado
Roma de España.³²

Act III, Sc. IV

The city of Coimbra in Portugal comes in for
some interesting descriptive treatment by Tirso.

In SIEMPRE AYUDA LA VERDAD, Don Vasco and Prince
Roberto are talking:

Roberto: Como grandes edificios,
adornan a las ciudades
riquezas y cantidades
de mercaderes y oficios.
¿No hay aquí Universidad?

Vasco: En Coimbra está fundada
donde se aumenta, adornada
de una y otra facultad,
hasta música y poesía.

Act I, Sc. XI

Coimbra is further described in EL AMOR MÉDICO,
Act II, Sc. I, in which Don Gaspar says that it is
a healthful and agreeable city, set in a fertile
region, rich in history, and propitious to the Muses.

NO HAY PEOR SORDO speaks of the church buildings
in Toledo (Act I, Sc. I.) and of the dishes manufact-
ured at Talavera, (Act II, Sc. IX)

LA VILLANA DE LA SAGRA mentions in several places
the rich Castros and Sotomayores of Toledo.

32. See also NO HAY PEOR SORDO: Act I, Sc I (Toledo)
is the scene of the play)

LA CELOSA DE SÍ MISMA: Act I, Sc. I,
which describes the Iglesia de la
Victoria in Madrid.

Tirso likes to give accurate and specific directions in his plays. In *POR EL SÓTANO Y EL TORNO* he tells something of the streets of Madrid.

Santillana: La calle de las carretas
Es ombligo de la corte;
La Puerta del Sol aquella;
La Vitoria al cabo della;
Y a la otra acera es su norte
El Buen Suceso; allí en frente
El Cármen; a man derecha,
La Calle Mayor, cosecha
De toda buscona gente;
San Felipe a la mitad;
Puerta de Guadalajara
Arriba, de quien contara
Lo que puede una beldad; 33

The Calle Mayor is also mentioned in *LA CELOSA DE SÍ MISMA*, in which Ventura says:

Es la Mayor
Donde se vende el amor 34
A varas, medida y peso.
Act I, Sc. I

Don Baltasar, in speaking of the streets of Toledo in *DESDE TOLEDO A MADRID*, says:

Entré en una
Estrecha (las más lo son).
Act I, Sc. III

One of the streets of Sevilla comes to the

33. See also: *POR EL SÓTANO Y EL TORNO*: Act I, Sc. XI
MARTA LA PIADOSA: Act III, Sc. I

34. See: *QUIEN CALLA OTORGA*: Act I, Sc. VII

poet's attention in EL BURLADOR DE SEVILLA:

Don Juan Tenorio: ¿Dónde viven?

Nota:

En la calle
de la Sierpe, donde ves
anda envuelto en portugués;
que en aquesta amargo valle
con bocados solicitan
mil Evas que, aunque en bocados
en efeto, son ducados
con que el dinero nos quitan.

Act II, Sc. XIII

The exposition of the city as the center of
vice and moral corruption is common in the plays.

Don Sebastián in LA CELOSA DE SÍ MISMA says:

Tiene en sus calles
Todos los vicios Madrid.
Haz cuenta que es una tienda
De toda mercadería.

Act II, Sc. VI

The Caballero de Gracia is shocked on learning
that there is a house of disrepute in the Calle
Mayor.

Caballero: Pero, decídme: ¿qué casa
es aquella donde tantos
salen y entran?

Fisberto: Donde pasa
un trato no para santos.

Ricote:
La casa pública, en fin.
.....

Caballero: Junto a la Calle Mayor,
por donde la gente pasa
de más caudal y valor,
¿La torpeza tiene casa
y a todos no causa horror?

.....
¿Dónde el honor español
vive, la deshonor puebla,
siendo de virtud crisol
la obscuridad y tiniebla
junto a la Puerta del Sol?

Act II, Sc. V

The most common characteristics of the city emphasized in Tirso's plays are falsehood and deceit.³⁵

6

35. References to the deceit, flattery, and ambition of the court are found in the following plays:

LA PRUDENCIA EN LA MUJER: Act III, Sc. VI, ll. 65-66
Sc. VIII, ll. 1-30

PRÓSPERA FORTUNA DE DON ÁLVARO DE LUNA: Act II, Sc. VII
ll. 21-31

ADVERSA FORTUNA DE DON ÁLVARO DE LUNA: Act III,
Sc. IV, ll. 29-23
Sc. XV, ll. 21-24

EL CABALLERO DE GRACIA: Act I, Sc. XIV, ll. 100-103
Act III, Sc. VIII, ll. 1-4

AVERIGÜELO VARGAS: Act III, Sc. VII, ll. 3-8 & 22-30

QUIEN HABLÓ PAGÓ: Act I, Sc. III, ll. 7-12
Act II, Sc. III, ll. 19-30
Act III, Final scene, ll. 40-41

EL CONDENADO POR DESCONFIADO: Act I, Sc. XII, ll. 249-252

AMOR Y CELOS: Act I, Sc. VII, ll. 73-75

EL AMOR Y EL AMISTAD: Act I, Sc. II, ll. 195-201
Act III, Sc. V

EL AMOR MÉDICO: Act I, Sc. II
Act II, Sc. I, ll. 74-76

LOS BALCONES DE MADRID: Act III, Sc. VIII, ll. 24-26

QUIEN CALLA OTORGA: Act I, Sc. VII, ll. 38-42
Act II, Sc. X, ll. 80-82

BELLACO SOIS, GÓMEZ: Act I, Sc. VIII, ll. 12-13

CAUTELA CONTRA CAUTELA: Act I, Sc. I, ll. 39-76

LA CELOSA DE SÍ MISMA: Act I, Sc. I, ll. 93-94
Act II, Sc. X, ll. 35-36

EL CELOSO PRUDENTE: Act I, Sc. I, ll. 233-234

LA GALLEGA MARI-HERNÁNDEZ: Act I, Sc. X, ll. 57-60

This is the conventionality which is correlated with the conception of the country as the abode of truth, and both concepts were commonplaces of lyric poetry in Tirso's time and earlier. Don Martin's bitter condemnation of Madrid in DON GIL DE LAS CALZAS VERDES is put in the usual lyric manner:

Calles de aquesta corte, imitadoras
Del confuso Babel, siempre pisadas
De mentiras, al rico aduladoras
Como al pobre severas, desbocadas:
Casas a las malicias, a todas horas
De malicias y vicios habitadas:

Act III, Sc. XVIII

The deceit of the city lies in the vanity and avarice of its people. Ventura, Don Melchor's lackey in LA CELOSA DE SÍ MISMA, gives a brief review of

LA MUJER POR FUERZA: Act II, Sc. XV, ll. 63-65

NO HAY PEOR SORDO: Act II, Sc. XX, ll. 55-58

PALABRAS Y PLUMAS: Act II, Sc. V, ll. 9-12

POR EL SÓTANO Y EL TORMO: Act II, Sc. II, ll. 1-4

EL PRETENDIENTE AL REVÉS: Act I, Sc. X, ll. 97-101

Act II, Sc. XII, ll. 17-18

Act III, Sc. X, ll. 8-22

Sc. XI, ll. 68-69

PRIVAR CONTRA SU GUSTO: Act I, Sc. I, ll. 116-121

Act III, Sc. X, ll. 7-8

EL VERGONZOSO EN PALACIO: Act III, Sc. IV, ll. 67-68

LA VILLANA DE VALLECAS: Act II, Sc. I

COMO HAN DE SER LOS AMIGOS: Act I, Sc. I, ll. 216-221

the city's false front:

que en Madrid, sin ser Jordan,
 Las más viejas se remozan.
 Casa hay aquí, si se alíña
 Y el dinero la trabuca,
 que anocheciendo caduca,
 Sale a la mañana nifia.
 Pícaro entra aquí más roto
 Que tostador de castañas,
 Que fiado en las hazañas
 Del dinero, su piloto,
 Le muda la ropería
 Donde hijo pródigo vino,
 En un conde palatino,
 Tan presto que espropelia.
 Damas hay aquí, si reparas
 En gracias de soliman,
 A quien en una hora don
 Sus salserillas diez caras.
 Como se vive de prisa,
 No te has de espantar si vieres
 Metamorfosear mujeres,
 Casas y ropas.

Strangers from the small towns and rural regions of Spain were very liable to be tricked by the more sophisticated and crafty residents of the city. Ventura, the lackey in *LA CELOSA DE SÍ MISMA*, reveals his lack of faith in Doña Magdalena, the object of his master's devotion:

Otra ganga debe ser;
 que hay en Madrid infinitas.

Act II, Sc. III

36. Advice on how to escape the pitfalls of Madrid is given by Doña Manuela to Don Gabriel in Act I, Scene IV of *EN MADRID Y EN UNA CASA*. Especially does she warn him against the women of the city.

v. The Short Story in Spain in the Seventeenth Century, Northampton, Mass., 1927, Caroline B. Bourland, pp. 23-24

Just as there was a class of description in the treatment of country life which was more or less conventional in form but realistic to a certain degree in manner, spirit, or viewpoint, so there is a similar class of description in Tirso's treatment of city and town life. Certain material offered to the poet an opportunity for excellent realistic work. He chose, however, only to suggest the vividness and reality of a place's or object's composition and detail. Such description, although not sharp enough for a clear-cut and complete picture, yet gives by its very force of suggestion a well observed, albeit hazy, concept. LOS BALCONES DE MADRID gives some insight into the furnishings and construction of houses in Madrid at the time. To break up Elisa's love affair, her father, with the aid of others, has planned to put her into a coach without permitting her even to see where they are going, and to cause her to believe that they are taking her to the village of Illescas, outside of Madrid. The astuteness of Elisa, Leonor, and Corral defeats these ends of Elisa's father, and allows her to visit her lover by means of a draw-bridge between two balconies.

The following quotations show us something of the arrangement of Elisa's room:

Corral: Retirada en ella Elisa,
 Y las puertas del balcón
 Cerradas, dando la luz

La vidriera superior
 Ni crerá que está en la corte
 Act II, Sc. X

.....
 Si quieres verificar
 Todas estas garatusas,
 Abre el balcón, las ventanas
 Repara el modo y figura
 De la sola en que te prenden.
 Mira esa alcoba o estufa;
 Las bavedillas del techo,
 Que en illescas poco se usan
 Esas puertas y paredes,
 Que como los trajes mudan,
 Cual danzantes se disfrazan
 Con ajenas composturas.
 Act III, Sc. VI

We are more fortunate in the descriptions of hidalgos than we were in descriptions of country characters as regards portraiture. But only one good example of description of physiognomy and general personal appearance appears. In AMAR POR SEÑAS, Montoya is telling Armesinda about Don Gabriel's love affair with Gerarda, a noblewoman of Toledo, and in the course of the conversation describes her:

Va de pintura en estampa.
 Semirubia de cabellos,
 Frente desembarazada,
 Cejas buenas, ojinegra
 (Ya no se usan ojizarcas),
 Puesto que eran más ojetes
 Que ojaes las luminarias
 Por lo pequeño y redondo,
 Que en las hermosas se rasgan.
 Las mejillas, por extremo,
 Ni bien mármol, ni bien grana,
 Mezcla sí de las dos sierras,
 La Bermeja y la Nevada.
 En proporción las narices,
 Ni judaizantes, ni chatas,
 Ni nabo por corpulentas,

ni alezna por afiladas.
 Buenos labios, malos dientes,
 Porque aunque era su tez blanca,
 A caballo unos sobre otros,
 Tanti-cuanto moriscaban.
 La garganta, cuelli-erguida,
 Cándida, gruesa, torneada,
 Y tal que hiciera yo un Judas,
 A haber saucos gargantas.
 Las manos, no hay que pedir
 En ellas porque no daban,
 Puesto que ambas recibían,
 Y eran muy hermosas ambas.
 Privilegiado de cuartos
 El tallazo, más avara
 En las obras que en el cuerpo...
 Lo demás, el argonauta
 De tal golfo, que le pinte,
 Si hay quien tenga dicha tanta
 Que mida con la experiencia
 Los grados del dicho mapa.

Act II, Sc. X

For realism approaching naturalism we are
 fortunate to find an example in EL CELOSO PRUDENTE.
 Gascon, a lackey, is engaged in disillusioning his
 master, the marquis Enrique, who is enamored of
 Lisena, a noblewoman:

Dicen que más faltas tiene
 que seis juegos de pelota.
 Yo, como ladrón de casa,
 Y que hablo con las doncellas,
 Tal vez que asisten con ellas,
 Sé lo que en aquesto pasa.
 Si adoráis madejas rizas
 De sus espurios cabellos,
 Ajenos son los más de ellos;
 Trae pantorrillas postizas;
 Tiene muchos excrementos,
 Muchos hoyos de viruelas,
 Hase sacado tres muelas
 De achaque de corrimientos.
 Tiene jiba, bien que es poca,
 Calza diez puntas de pie,
 Y lo peor que della sé

Es que la olisca la boca,
Y con todo eso, mil locos
Andan muertos por su amor.
Act II, Sc. IV

This sort of descriptive treatment is very rare in Tirso and seems to be all the more effective coming as it does in the midst of much conventionalism.

Of descriptions of hidalgos we have very little.

Enrico, the wicked man who is finally saved through trust in God, in EL CONDENADO POR DESCONFIA-DO, speaks to Celia in Act I, Scene X, of two noble-
men:

¿No te he dicho que no gusto
Que entren estos marquesotes
Todos guedeja y bigotes,
Adonde me dan disgusto?
¿Qué provecho tienes dellos?
¿Qué te ofrecen, qué te dan?
Estos que contino están
Rizándose los cabellos?

Don Álvaro in the course of his making love to LA GALLEGA MARI-HERNÁNDEZ mentions the

Cortesianos artificios,
Cuyas manos blancas son
O mártires del jabón,
O del sebo sacrificios.
Act I, Sc. X

Character traits of nobility were theoretically based on the essential ideals of chivalry: love of God, defense of the monarchy, exaltation of honor, and defense of the weak. Birth, of course, made all the difference in the world. While nobility was always nominally subordinate to the king and queen,

the nobles imitated royalty not only in appearance and manners,³⁷ but in virtues as well.³⁸ And it is for that reason that we shall treat the two classes together in our discussion of them.

Personal courage, refinement of thought, speech, and action, gentility of manner, and a keen sense of honor, were some of the characteristics of the Spanish hidalgo as well as of the nobleman of all Europe.

The noble was eligible for certain exemptions and privileges, many of which came in time to work social injustices:

"After the monarchy came the nobility, an institution which could also claim to be a result of divine forethought, for Godd only can make an heir. In most European countries nobility was regarded as a status possessing privileges without duties, and, especially in France, there was the assumption that even the most turbulent members of the noble caste must be patiently borne, because their existence was inevitable as floods or earthquakes."³⁹

A new nobility, the nobility of bought titles,

37. "que del color de los reyes
se visten los cortesanos;"
QUIEN HABLÓ PAGÓ: Act II, Sc. IX

38. "De ordinario los vasallos
Suelen imitar su rey
En las costumbres y ley."
EL AMOR MÉDICO: Act I, Sc. I

39. Ogg, David: Europe in the 17th Century, London, 1925, A.C. Black, 15d. pp. 11 & 12

was increasing in numbers in Europe at this time.

Ogg goes on to say:

"Even in Spain, where nobility by birth was accorded more respect than anywhere else in Europe except in Ireland, the needs of the Spanish monarchy compelled the adoption of the same expedient for raising money, and it is recorded that a Portuguese Jew purchased the right of wearing his hat in the presence of the king.⁴⁰ This had originally been the special prerogative of the twenty-five Grandes de España, but by this time their number was considerably increased. The Spanish hidalgo class was filled with nouveaux riches, and everywhere in the peninsula there was a craze for heraldry and pedigrees: the whole province of Guipuzcoa claimed to be hidalgo⁴¹ Sancho Panza complained that there were more Dons than stones on his island of Barataria.⁴² Spanish rule in hot-tempered Italy was made possible only by periodical showers of high-sounding titles,⁴³ and in the course of the seventeenth century a new nobility of plutocrats and officials⁴⁴ gradually displaced the old nobility of the sword⁴⁵

Yet, Tirso de Molina's hidalgos are in general "nobility of the sword".

True noblemen were unsurpassed in courtesy and honorable conduct. Don Alonso and Don Diego are two hidalgos in HABLADME EN ENTRANDO who have met, unaccompanied, to fight a duel in a lonely spot. Each promises the other that the survivor of the duel will take proper care of the body of his oppon-

40. Legrelle: La Diplomatie française et la succession d'Espagne, ii. 42

41. Altamira y Crevea: Historia de España y de la civilización española, (1913 ed.), iii. 192-194

42. Don Quijote: Part II, Chapter XLV

43. La vita italiana nel seicento, lectures 1-3

44. Burke: (of Spain) "It does not possess the use, it only suffers the abuse, of a nobility."
Thoughts on French Affairs. 1791

ont. Each hidalgo also assures the other of his forgiveness. With these gentlemanly promises the two embrace and the fight begins. However, at the onset Don Alonso drops his sword and Don Diego seizes it. Alonso supposes, of course, that Diego will kill him, but the latter, after persuading Alonso to admit that he is the same as dead, reminds him of their mutual promise of forgiveness and surrenders both swords to him. The two hidalgos embrace and swear eternal friendship.⁴⁵

Keeping faith with one's friends was a dominant trait of the hidalgo. EL AMOR Y EL AMISTAD excellently presents the ideal of true friendship. Don Guillén has devised a plan whereby he may test his friends. The touchstone he uses is his supposed great need and danger after the Count of Barcelona, who is co-operating in the plan, has pretended to be very angry with him. Don Grao offers to give up his life to save Don Guillén⁴⁶ and Estela offers to give up her estate and enter a convent to help him.⁴⁷

45. Act III, Sc. XVII

46. Act III, Sc. IX

47. Act III, Sc. XII

Tirso devotes many lines to extolling the benefits and consolation to be derived from loyal friendship.⁴⁸

One of the first requisites of a nobleman was courage and a deep respect for the exercise of arms. The latter feeling is well illustrated in this speech of Don Rodrigo in EL CASTIGO DEL PENSÉQUE:

Ya que he venido
A Flandes desde mi tierra,
Serviré al rey en la guerra;
Que al noble que es bien nacido,
Sólo por sus hechos medra,
Y con fama celebrada
Saca fruto de su espada
Como Moisés de la piedra.

Act I, Sc. III

Don Juan in LOS BALCONES DE MADRID had a point of honor to settle with Don Carlos:

Don Juan: Aguardéle en esa calle,
Ciego me salió a buscar,
La razón me pudo dar
Aceros para sobralle.

Act II, Sc. IX

There were fops among the fashionable people of the city, but they are not to be confused with the real noblemen. The true hidalgo's virtues always

48. The following references are found:

EL HONROSO ATREVIMIENTO: Act I, Sc. VII
Act III, Sc. IV

CELOS CON CELOS SE CURAN: Act I, Sc. II

COMO HAN DE SER LOS AMIGOS: Act III, Sc. I

came to the fore in time of danger, while the dandy's cowardice was at once apparent. LA LEALTAD CONTRA LA ENVIDIA describes a fire at a bull ring. Many of the people, especially the beautiful women, are in danger of losing their lives. Quintanilla and Fernando, who are too far away to give aid, are talking excitedly:

Quintanilla: Confusa con la congoja
 Toda la gente se arroja
 Sin sentido a los tablados
 Desde los balcones.

Fernando: ¡Llamas
 Terribles, incendio extraño!

Quintanilla: El sobresalto hace el daño
 Mayor. ¡Qué de hermosas damas
 Sin reparar en recatos
 Se arrojan y precipitan!

Fernando: Y ¡qué poco solicitan
 Su remedio los ingratos
 Pretendientes de su amor!

Act I, Sc. II

Daring was one of the attributes of noble courage, and many hidalgos carried it to the point of rashness. Yet this fault was overshadowed by the public's admiration for that quality of courage which laughed at danger and death. What better example of Cold-blooded courage can be found than the famous Don Juan Tenorio, so well presented in EL BURLADOR DE SEVILLA? Don Juan defied everyone, even the king. In Act I, Sc. VI, of the play, Don Pedro Tenorio, Don Juan's father, is talking to the king:

Aún no lo mandaste, apenas,
 Cuando, sin dar más disculpa,

La espada en la mano aprieta,
 Revuelve la capa al brazo,
 Y con gallarda presteza,
 Ofendiendo a los soldados
 Y buscando su defensa,
 Viendo vecina la muerte,
 Por el balcón de la huerta
 Se arroja desesperado.

See also AMAR POR RAZÓN DE ESTADO, Act I, Scenes III, IV

Firso mentions many attributes of the nobleman in his plays, among them: generosity toward a fellow man,⁴⁹ sympathy in the event of an enemy's misfortune,⁵⁰ the ability to keep a secret,⁵¹ love of learning,⁵² preservation of honor, even at the cost of a life,⁵³ desire to maintain a high standing in public estimation,⁵⁴ and a fierce determination to accomplish what he sets out to do in spite of difficulties.⁵⁵

The Spanish hidalgo sometimes went to Italy, France, and other countries where he presented himself at the court, vied for prizes in the court tournaments, and made love to the ladies. AMAR POR SEÑAS

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- 49. EL CASTIGO DEL PENSÉQUE: Act I, Sc. I, 126-127
 - 50. AMAR POR SEÑAS: Act II, Sc. IV, 43-44
 - 51. AMAR POR SEÑAS: Act II, Sc. V, 65-66
 - 52. AMOR Y CELOS: Act I, Sc. VIII, 45-59
 - 53. EL CELOSO PRUDENTE: Act I, Sc. IV, 72-83
 - 54. LA ROMERA DE SANTIAGO: Act III, Sc. IX, 4-9
 LA VILLANA DE LA SAGRA: Act I, Sc. III, 73-75
 - 55. NO HAY PEOR SORDO: Act I, Sc. I

relates the triumphs of Don Gabriel at the palace and in the noble houses of France. (Act I, Sc. I)

Courage is as much an attribute of Tirso's noblewomen as it is of his noblemen. Antona Garcíaia, the countrywoman who gave birth to twins while stopping at an inn without more ado than if the happening had been an ordinary, every-day occurrence, has a rival in the person of Beatriz in TODO ES DAR EN UNA COSA, who concealed the birth of her child so cleverly while sojourning with her family in the country that no one found it out. When the child was brought to her father, after having been found by one of the residents of the region, he entrusted it to the care of Beatriz, unaware that he was presenting it to its mother.

Don Francisco:fiaros este ángel quiero.
Seldo vos suyo de guarda,
Como a madre os le encomiendo.
(Tómale ella.)

Beatriz:
Yo lo acepto.
!Ay, hermana de mis ojos?
Este niño.....
(Aparta a Margarita)

Margarita: Sí
Beatriz: ¿Dirélo?
Margarita: Acaba ya.
Beatriz: Es gruto mío.
Margarita: ¿Estás loca?
Beatriz: De contento...
Margarita: ¿Cómo o cuando?
Beatriz: No ha dos horas.
Margarita: ¿Dónde?
Beatriz: En el campo.

Act I, Sc. XVII

In times of stress the noble women were capable of displaying the fearlessness and aggressive energy of men. The queen of Spain, who is made immortal in *LA PRUDENCIA EN LA MUJER*, and who is perhaps the greatest woman character of Tirso, became one of the most admired women of her time through her courage and sympathy displayed when her country was ravaged by war.

The Countess in *LA REINA DE LOS REYES*, on seeing that the Moors are about to overwhelm the Christians in an attack, exhorts her ladies-in-waiting in this wise:

Los pechos afeminados
trocad, pues morir es fuerza,
y defendamos la fuerza
como valientes soldados.
Act I, Sc. XVII

The great Leonor of Portugal in *LAS QUINAS DE PORTUGAL* defies Ismael:

No es digna suya esa empresa;
yo te quitaré arrogante,
con la torpe vida, el guante,
que soy Leonor portuguesa.
Act I, Sc. VIII

If a noblewoman's anger or desire for vengeance were once aroused, nothing short of the blood of her antagonist was sufficient to avenge her injury.

Sirena in *EL PRETENDIENTE AL REVÉS* says that she would cut out the tongue of Carlos if they were not in the presence of the Duke.⁵⁶ Queen Isabel in

DOÑA BEATRIZ DE SILVA condemns Beatriz to burial alive.⁵⁷

Doña Sol of LA ROMERA DE SANTIAGO says to the Count Don Lisuando that only the drinking of his blood will satisfy her thirst for vengeance.⁵⁸

The characteristics of Tirso's noblewomen are, generally speaking, the characteristics of all the women of his plays. "One must add," as Mérimée said, "that in Tirso's theater women are the real protagonists, and that they are shown as very passionate, very artful, very coquettish; in short, very womanly."⁵⁹

While simplicity marked the dress of villanos, the dress of the hidalgos was distinguished by elaborateness and ostentation varying with the nature and importance of the occasion.

Either it was a common observation of the time, or it was a favorite comment of Tirso, to say that the dress of the nobles tended to make the whole

57. Act II, Sc. XIII

58. Act III, Sc. VIII

59. Mérimée and Morley: History of Spanish Literature, New York, 1930; p. 356

age effeminate. Q uitería, a servant in EL AMOR
MÉDICO, in describing a young courtier, says:

En lo curioso un armiño;
Mas no afectando el alino
Que afemina nuestra edad
Act I, Sc. I

Don García, an old hidalgo in NO HAY PEOR
SORDO, passes this comment:

Aunque ya los caballeros
La hacen tan mala en Castilla,
Que en esto como en los trajes,
Parece que se afeminan.
Act II, Sc. XVII

The use of perfumes and scents was not uncommon
among the dandies of the time. Enrique, a marquis
in EL CELOSO PRUDENTE, says to Gascon, a lackey:

Gascon: No debeis de conocerme.
Si os saco por el olor,
Me vais oliendo a señor.
Act I, Sc. IV

The introductions to scenes do not shed much
light on hidalgo dress. They are something like
this one, taken from EL CABALLERO DE GRACIA, in
informational content:

(Sale Ricote con una fuente,
capa y gorra con plumas,
y aderezo de espada dorada.)
Act I, Sc. II, Intro.

In the lines of this scene Ricote says to his
master:

El novio recoleto
a vistas, amor te llama;
gorra con plumas, la fama
te ofrece calza y colete.

Capa and gorra are, of course, cloak and hat, or more specifically cap. The aderezo de espada includes the hilt, hook, and other appendages of the sword. Calza refers to stockings and the co-lete is a buff couplet or jacket.

The use of plumes on gentlemen's hats was fashionable, as is testified by the two following quotations, the first from TODO ES DAR EN UNA COSA (Act I, Sc. VIII), and the other from the introduction to Scene VII, Act III of QUIEN HABLÓ PAGÓ:

Gonzalo Pizarro: Plumas gastan el sabio y el soldado;
uno en papel, el otro en el sombrero.

(Ricardo y Nuño con plumas y bandas.)

The banda mentioned in the last quoted line is a sash formerly worn by military officers when on duty, and it also may refer to the ribbon worn by knights of the military orders.

In EL CELOSO PRUDENTE, Gascon, a servant, says:

Y que de los cielos bellos,
Donde es bien que te rotules,
Pudieras, a sufrirlo ellos,
Por lo que tienen de azules,
Cortar cambray para cuellos.

Segismundo: Anda necio.

Gascon: Al uso ex est o.

Act I, Sc. II

In addition to the ordinary meaning of collar, a cuello is also a large pleated neck cloth formerly worn. Cambray is cambric.

The plays yield information on the dress of characters in a very haphazard manner, as we have already seen from the references and quotations included up till now. However brief may be the comment on dress, it is often capable of offering valuable detail. As a man is known by the company he keeps, so also was he known by the clothes he wore in Tirso's time, and the same observation applies, with certain limitations, to our own times. There is a nobleman in LA PEÑA DE FRANCIA who went to the country and assumed rural garb. The reasons for his so doing are not particularly interesting to us now, but the clothes of the hidalgo, Mireno, which he abandoned, do matter to us here. Elvira, the girl of noble birth brought up in the mountains, has found the clothing and is telling her father about it in Scene XVII of Act III:

Si noble, padre, ha nacido
también lo debe ser
Mireno. ¿Queréislo ver?
Pues yo os mostraré el vestido
que bajo el sayo encugrió
y agora de jerga tapa;
guardada tengo la capa
que aquí cerca se quitó,
y vos tal no la tenéis.
.....
De la cabeza
se quitó una caperuza
redonda como un mortero,
y un asador dentro un cuero
que con mil hierros se cruza.

The caperuza, or cap, is described as being

"as round as a mortar". The last two lines of the above quotation give opportunity for conjecture. They are the efforts of a person reared in the country to describe a part of city dress with which she is unfamiliar. An asador is a spit and it is described here as being within leather or a skin crossed with many irons.

When the nobles went to the palace they put on their richest finery and made as impressive a display as possible. The appearance of Count Federico, in LA MUJER POR FUERZA, when he went to interview the king of Naples at the royal palace is described by Riselo, his servant, to Florela, a dama:

Riselo: Las galas fueron notables,
pero juntas todas ellas
no igualaron la del Conde
sobre tanta gentileza.

Florela: ¿Qué color?

Riselo: Azul celeste;
bordadas de oro y de perlas
cifras de tu nombre, y flores
que decían 'Fe y Florela'.
Era el caballo español,
que de la gualdrapa de tela
quería arrojar de sí
para mostrar que lo era.

.....
Llegó a palacio, y el Rey
salíó a la sala primera
a recibirle.

Act I, Sc. VIII

The dress of the student included the sôtana, a sort of cassock, and a gorra.

When military dress was in order, the mode of

dress for gentlemen was, of course, entirely different. In LA PEÑA DE FRANCIA the king gives this order to one of his subjects:

Prevenme un casco de acero,
rodela, capa y espada.
Act I, Sc. XII

Don Duarte, in POR EL SÓTANO Y EL TORNO, shouts:

Hola
Descálzame estas espuelas
Y botas; saca chinelas;
Desabróchame esta gola.
Act I, Sc. IV

A casco de acero is a steel helmet; a rodela is a round buckler; chinelas are slippers for indoor wear; the gola is a piece of armor protecting the throat and sometimes the upper part of the breast.

We must not leave the discussion of hidalgo dress and appearance without saying something about beards. The virtuous and great queen of Spain, who is made the subject of LA PRUDENCIA EN LA MUJER, said, in speaking of tocas:

Las tocas son, en efeto,
Como la barba en el hombre,
De autoridad y respeto
Act II, Sc. VIII

And because they were so respected, it was a grave insult to pull a man's beard. Don Juan Tenorio was so rash as to pull the beard of the Commendador in EL BURLADOR DE SEVILLA, (Act III, Sc. XXVI)

The descriptions of the dress of damas are

scattered throughout the plays. To understand the articles of dress mentioned in the references which will be found in the footnotes, it will be necessary to make a brief dictionary. The references are often too long and detailed to quote all of them, and we shall choose only as much for quotation as will suit our purpose here.

DICTIONARY OF ARTICLES OF DRESS
Worn by the Damas of Spāin
(As revealed by Tirso de Molina)

- Abanico---fan
 Abanino---ruffle, frill
 Banda---sash or ribbon
 Basquiña---upper petticoat worn by Spanish women
 Basquiña de peñasco---petticoat made of strong silk stuff
 Borla---tassel bunch of silk, gold, or silver lace
 Botín---legging or half-boot
 Gabellera---wig, false hair
 Camandula---chaplet or rosary
 Chapines---Clogs, a sort of pattens used by women to keep their shoes clean and dry.
 Chapín con vira de plata---clogs with silver lining between the upper leather and inner sole
 Corchos---see Chapines
 Corpiño---waist
 Enaguas---underskirt
 Escapulario---shoulder strap. Also two small strips of cloth or flannel on one of which an image of Our Lady of Carmen is painted or embroidered. Worn by many people of Spain under their clothes.
 Firmeza---gold or silver clasp; ornament made of a precious stone in a triangular form.
 Guedeja---lock of hair
 Guantes de achioté---gloves made of the thread of the heart-leaved bixa or anotta or of that color.
 Guantes de pita---gloves made of the thread of the agave.
 Jubón---waist
 Manteo---woolen petticoat
 Muceta---a short cape

POR EL SÓTANO Y EL TORNO contains a few lines that throw some light on the dress of ladies of Madrid. Doña Bernarda is questioning Santillana about a certain lady of that city:

Doña Bernarda:

Santillana:

¿Muchas galas?

Las que el uso

De la vanidad hereda:

Su chamolete de seda

Leonado y negro se puso;

Escapulario y basquiña

Correspondiente al jubón,

Que abrochándose a traición,

El cristal delante alina;

Cordón de pita hecho laxoa,

Cada mano de manteca,

Con su red a la muñeca,

Por remate de los brazos.

Ropa que cruje al andar,

Banda que el pecho atraviesa,

Con una madre Teresa,

Que sin saberla imitar,

De tortuga guarnece

Con sus menudencias de oro:

Todo esto traigo de coro,

Sin lo que se me quedó.

El manto, aunque despuntado,

Con palmo y medio de red.

Act III, Sc. III

Oropel---tinsel

Paños---cloth, woolen stuff

Peli-azabache---jet black hair (false)

Pericos---curls(false)

Randas---lace trimming

Rebocino---a short cloak or mantle

Red---net; also silk coif or head-dress

Refajo---a kind of short petticoat worn in the mountains, also an underskirt of strong material

Telas---fabric

Toca---tall head-dress

Trazaderas---false curls to be worn at the back

Valona---a plaited piece of linen or muslin hanging from the collar of a dress

Vaquero---jacket or loose dress worn by women and children

Verdugado---inner petticoat formerly worn

One of the most amusing and at the same time instructive scenes in Tirso de Molina is Scene XIII, Act II of *HABLADME EN ENTRANDO*. Toribia, a farm woman, with the help of Lucía, a servant girl, is trying to put on the clothing of a dama. Toribia undresses and when asked by Lucía why she took off her shoes says:

¡Bestial!

¿Cabrán en los zancos?
Dácalos acá.

(Dale los chapines)

Lucía: Aquí están.

Toribia: ¡San Pablo!

Llega acá, Lucía;
Llega que me caigo;

.....
Dacá los corpiños.
Como están cerrados
Por delante.....

Lucía:

Toribia:

Enseña,
Oigan el diablo,
Por detrás se atacan.
(Pónese el jubón)

Lucía: Todo está atacado;

¿Qué quieres ahora?

Toribia: Dame ese refajo.

Lucía: Allá va; ¿qué es esto?

(Las enaguas)

Toribia: ¿Qué trojiste, diablo?

¿es frontal de iglesia?

Ten de aqieste lado.

(Extiéndelas todas, que han de
estar cosidas por delante)

¿Quieres apostar
que trojiste acaso
La funda del coche?

Lucía: No, que es muy galano.

Toribia: Y caigo en lo que es:
manta de caballo.

Lucía: ¿Tan larga?

Toribia: Alto, pues;
Voime rodeando

esta faja al cuerpo.

(Va dando vueltas Toribia, dándose
las enaguas, y Lucía teniendo el otro
canto)

.....

Lucía: No ha quedado
Ya más que la ropa.
(pónese la ropa)

Toribia: ¡Qué cuello tan alto!
Lucía, parece
pescuezo de ganso
.....

Lucía: Esta caja vino
acá entre los hatos.

Toribia: ¿Qué hay dentro?

Lucía: Cabellos
.....
Que son del tocado;
tienen trazaderas,
si no es que me engaño,
estos son pericos
.....

Toribia: Dacá la valona.

The sleeves of ladies' dresses at the time were very full and articles were carried in them, something in the Japanese manner. Diana, in *EL CELOSO PRUDENTE*, asks:

¿Es nuevo traer papeles
En la manga una mujer?
Act I, Sc. IV

Paños, randas, and valona are mentioned in this quotation from *POR EL SÓTANO Y EL TORNO*:

Si las dos
Quieren paños, que de red
El uso presente abona,
Randas o alguna valona,
Escoja vuesa merced
Como en peras.

Act II, Sc. IX

We have already seen how the Queen in *LA PRUDENCIA EN LA MUJER* regarded the tocas as a symbol of honor in women. Further references to tocas as well as references to the other articles of ladies'

dress are included in the footnotes, since it will
be impossible and unnecessary to quote them all.⁶⁰

60. Tocas---LA CELOSA DE SÍ MISMA: Act I, ScIII,
Act III, ScXXII

Mangas---AMAR POR SEÑAS: Act III, Sc. IV

Chapines or Corchos---EL CELOSO PRUDENTE: Act III, Sc.X
(Gascon: Chapines he visto yo
De corcho, y altura tanta,
Que a una enana hacen gigante)

POR EL SÓTANO Y EL TORNIO: Act II, Sc. I
LA CELOSA DE SÍ MISMA: Act I, Sc. III

Muceta)
Borla) EL AMOR MÉDICO: Act III, Sc. I

Basquiña---NO HAY PEOR SORDO: Act II, Sc. VII
LA CELOSA DE SÍ MISMA: Act I, Sc. III

Enaguas)
Rebocino)---DESDE TOLEDO A MADRID: Act I, Sc. II

Manteo---QUIEN DA LUEGO DA DOS VECES: Act I, Sc.V
QUIEN HABLÓ PAGÓ : Act III, Sc. VII

Oropel---ESTO SÍ QUE ES NEGOCIAR: Act I, Sc. V

Mantos---NO HAY PEOR SORDO: Act II, Sc. VII
POR EL SÓTANO Y EL TORNIO: Act II, Sc. I
LA CELOSA DE SÍ MISMA: Act I, Sc. III & IV

Vaquero---QUIEN HABLÓ PAGÓ : Act III, Sc. VII

Verdugado)
Abanino)---AMAR POR ARTE MAYOR: Act I, Sc. V

Guedejas)
Abanico)-----LA CELOSA DE SÍ MISMA: Act I, Sc. III
Cabellera)
Peli-azabache)

Valonas---LA CELOSA DE SÍ MISMA: Act I, Sc. III
AVERIGUELO VARGAS: Act I, Sc. I

Because Act I, Sc. III of LA CELOSA DE SÍ MISMA is so rich in references to dress we shall quote a few lines of the scene here. Ventura, a lackey, is describing the way in which a lady was dressed:

Toca y valona azulada,
Banda que el pecho atraviesa,
Vueltas y guantes de achioté,
Guantes de pita, y firmeza.
Escapulario y basquiña
De peñasco, a la frailega,
Chapín con vira de plata,
Crugiendo, a ropa de seda:
La camándula en la mano.

Clothing was taken to the rivers for washing. Two servants in LA CELOSA DE SÍ MISMA, the action of which takes place in Madrid, are talking:

Ventura: Dos camisas son y un cuello....
Quinones: Hoy las llevaron al río.

Act II, Sc. XI

As in the discussion of country manners and customs, we shall begin the investigation of hidalgo manners and customs, as revealed by Tirso, by considering first the social usages in regard to the table and food.

Guantes---EL CASTIGO DEL PENSÉQUE: Act III, Sc. IV
LA CELOSA DE SÍ MISMA: Act I, Sc. III

RANDAS---SIEMPRE AYUDA LA VERDAD: Act I, Sc. XVI

Escapulario)
Banda } ---LA CELOSA DE SÍ MISMA: Act I, Sc. III
Camandula }
Firmeza }

It is interesting, before we go into the Spanish ways of the times, to see what was the fashion in England in the way of food and table manners:

"Tremendous quantities of food were consumed, especially of meat. Most modern vegetables were known. Virginia (Irish) potatoes were introduced in 1580, but not generally used. An astonishingly small amount of bread was consumed and an astonishingly large amount of spice. Elaborate pastries, some of them even gilded, were features of formal banquets. Tobacco was introduced in 1565, and within fifteen years a 'tobacco drinking', as smoking was called, had become common. The usual dinner hour was eleven, after which little business was transacted. Forks came into general use in the first part of the seventeenth century. Before that time guests held their meat with the left hand and cut it with the right; the passing of an ewer of water before and after meals was therefore not only a ceremonious but a necessary matter." 61

As our study progresses we shall see what similar customs held forth in Spain at this time.

The scarcity of Tirso's references to manners of eating among the hidalgos is testified by the fact that only two references were found telling of the kinds of food eaten. The first is Scene XI, Act II, of *VENTURA TE DE DIOS, HIJO*. Gilote, a country character, is trying to persuade Oton, a nobleman, to return to his home by recalling the comforts and joys of his home life:

De tu madre regalado,
en tu quinta entretenido,
levantándote a las once,
y aguardándote al hogar
el lomo para almorzar,

no en asadores de bronce,
como los que usa la guerra,
la torreznada con huevos
o los pichones, que nuevos
apenas pisan la tierra.

Thus we see that Oton's life at his family's country house was one of comfort and ease. He arose at eleven and found a piece of loin or chine keeping warm over the fire for his breakfast. The meat, moreover, was not on bronze spits such as the army used. Also there was a plentiful dish of rashers with eggs, or cooked pigeons so young that they had scarcely left the nest before being killed and prepared.

The supplies which far-sighted travellers took with them on their journeys are set forth in Scene IV, Act I, of BELLACO SOIS, GÓMEZ. Don Gregorio says:

Traemos
con cuatro frascos de vidrio;
agua, vino, y nieve en ellos,
un corcho de Zaragoza
que, empegado por de dentro
y de baqueta el ropaje,
juzgo que no echaré~~é~~ menos
cantimploras cortesan~~as~~.

.....
Acompañale un jamón
de Molina, y os prometo
que a Rute y las Agarrobillas
se las apuesta

.....
Cocióse éste en vino blanco,
Clavos, canela, romero,
y está tierno como un agua.

.....
Vitela o ternera en pan,
del mismo modo un conejo
y una caja para postre.

In looking over this quotation, then, we see that Don Gregorio had supplied the party with: four glass

flasks into which had been put water, wine, and snow for cooling the liquids; a cork box for preserving eatables, sealed inside; a Molina ham boiled in white wine with cloves, cinnamon, and rosemary, until it was exceedingly tender; breaded veal and rabbit; and a box of desert. Truly, a repast sufficient to satisfy the most hungry traveller.

The manners of eating are revealed in unrelated references.

The noble Queen of LA PRUDENCIA EN LA MUJER believed that it would not only be bad taste but distinctly wicked to eat off the gold plate of the palace when her people were suffering and, accordingly, says:

Que mientras dura la guerra,
Si en platos de tierra como,
No se destruirá mi tierra.

Act II, Sc. VI

We learn also in Tirso that:

en cualquiera convite
Se esmea el plato de postre⁶²

and that the courtier took salt with the point of the knife.⁶³

In considering table customs, we are reminded of the notable scene in EL BURLADOR DE SEVILLA in which Don Juan and the ghost of the Comendador are having supper together. The Comendador shows that

62. EN MADRID Y EN UNA CASA: Act I, Sc. XII

63. CELOS CON CELOS SE CURAN: Act III, Sc. VI

he wishes to speak alone with Don Juan.

(Hace señas que se quite la mesa y queden solos)

Don Juan: ¡Hola! Quitad esa mesa,
Que hace señas que los dos
nos quedemos, y se vayan
los demás.

Act III, Sc. XIII

There we see a variance from the custom of today. In this age Don Juan and the Comendador would retire to the library to talk, leaving the servants to clear the table. In those times in Spain the table was removed and the servants withdrew, leaving the guest and the host to converse undisturbed in the dining hall.

Courtesy and acquaintance with the social graces were requisites of every hidalgo and dama. These accomplishments had their origins either in the accepted usages of the times or in old Spanish traditions and respected customs. The age of Tirso was one of obvious and deliberate polish in which flattery was an undeniable element. Yet withal there were many interesting niceties which are not distasteful to the confessed frankness of our twentieth century and which made the surface of noble society smooth and ornate as the frosting on a wedding cake.

It was an art in itself to do the right thing at the right time in a drawing room of the seventeenth

century, an art which the low-born could hardly comprehend and rarely master.

The genial Caballero de Gracia had some difficulty in learning the social graces. Before going into a drawing room, Lamberto undertook to teach him the way in which a gentleman conducted himself and carried on a conversation with the ladies:

Caballero: Pues, ¿qué había de decilla
A fuer de los cortesanos?
Lamberto: Béscos, señora, las manos:
y luego arrastrar la silla
y preguntar: ¿cómo está is?
que es el común abecé.

.....
Siéntate junto a Sabina;
dile amoroso después
la buena suerte y ventura
que se te sigue de vella,
que estás perdido por ella,
que al sol vence su hermosura,
que su discreción te admira.

.....
Anda, hipócrita, que están
por ti en pie, siéntate allí

Act I, Sc. V

One of the rudest things that one could do was, in the presence of a lady, to praise the beauty of another lady without assuring the lady present that she was, of course, more lovely than all others. An hidalgo did that in Scene IX, Act I of AMOR Y CIELOS, and was promptly rebuked by the lady with whom he was talking, the Duchess:

Quien delante de una dama,
Sin hacerla salva, llama
A otra hermosa, o ignora
Las leyes de cortesano,
O de agraviarla se precia.

The true nobleman who was a guest in another's house did not fail to repay in courtesy the kingness shown him by his host or hostess. LA HUERTA DE JUAN FERNÁNDEZ speaks of a man who was suddenly called away from a visit before he had a chance to repay the kindness of his host.⁶⁴ Doña Jerónima, in EL AMOR MÉDICO, thought that a guest of her brother had been very impolite:

¿Hay huésped más descortés?
Un mes en casa al regalo
Y mesa de Don Gonzalo,
Y sin saber en un mes
Qué mujer en ella habita
O si lo sabe, que es llano,
Blasonar de cortesano
Y no hacerme una visita!

Act I, Sc. I

The man of high society always made a bow to a lady before leaving her,⁶⁵ and if he had been a guest in her house or in the house of her father or brother, social usage demanded that he give presents to the members of the household.⁶⁶

When the guest departed after an evening call, the host lighted his way to the door. This courtesy is well shown in EL BURLADOR DE SEVILLA, in which

64. Act I, Scene III

65. AMAR POR RAZÓN DE ESTADO: Act II, Scene VI

66. LA MUJER POR FUERZA: Act I, Scene IV

Don Juan says, as the Comendador arises to leave:

Aguarda, iréte alumbrando.

But Don Gonzalo answers:

No alumbres, que en gracia estoy.⁶⁷

It was, of course, customary for friends and members of the family to embrace. This demonstration of love and friendship passed to social usage as an expression of goodwill and politeness. In EL CASTIGO DEL PENSIQUE, Liberio, an old man, says to Rodrigo:

Dame los brazos.

Rodrigo: Darélos por cortesía.
(Abrazale)

Act I, Scene IV

In Act II, Scene III, of this play, the Countess embraces Otón.

The terms by which noblemen were addressed indicated to a great extent their social ranking or the position they held in public esteem.

The Marquis Ludóvico in CAUTELA CONTRA CAUTELA deliberately affronted Don Enrique de Avalos, who had held a high position in Naples, by addressing him as "Vuesa merced". Chirimia explodes in anger:

!Vuesa merced! ¿Vuesa-qué?
Baje un rayo y le eche a pique

! Vuesa mercé a don Enrique,
 Habiendo sido q uien fué!
 ! Vuescelencia ayer, y hoy
 Vuesa merced! 68

Act II, Sc. VII

Other social usages might be mentioned, among them: the granting of dowrys by the king to the daughters of loyal subjects;⁶⁹ the giving of a glove by a lady to her favorite suitor;⁷⁰ the custom which forbade gentlemen to call on ladies of honor while armed;⁷¹ the use of toothbrushes⁷² and the employment of sweetmeats to prevent halitosis;⁷³ ambiguity as a precept of writing;⁷⁴ and the attempt of hidalgos to outdo each other in courtesy. In EL AMOR Y EL

68. A man of low birth was also quick to take offence at a change in terms of address. CELOS CON CELOS SE CURAN shows that very well in the scene in which César, the Duke of Milan, says to Gascon:

Yo os haré
 Mercedes, andad con Dios.
 Gascon: ¿"Os haré?" y ¿"Andad"? Ya es vos
 Lo que tú hasta ahora fué?

Act II, Sc. III

69. EL CELOSO PRUDENTE: Act I, Sc. VIII

70. DOÑA BEATRIZ DE SILVA: Act II, Sc. I

71. SIEMPRE AYUDA LA VERDAD: Act II, Sc. XXI

72. DOÑA BEATRIZ DE SILVA: Act II, Sc. II

73. LA CELOSA DE SÍ MISMA: Act I, Sc. V

74. AMOR Y CELOS: Act I, Sc. VI

AMISTAD, Don Guillén and Don Dalmao give each other presents of houses and lands in their efforts to surpass each other.⁷⁵

Established custom exerted great influence in the social life of the time. Whether traditions in Spain have had more influence on national life than they have in France, England, or Italy would be difficult to determine. Surely we find that established custom is a factor in explaining certain phases of social behavior in the time of Fray Gabriel Téllez.

The question of honor was an important one in the seventeenth century. Personal honor was an ideal to die for. Don Sancho in *EL CELOSO PRUDENTE*⁷⁶ asks:

¿Quién no alcanza
Que el ley del duelo admite,
Porque el honor resucite,
Crueldades a la venganza?

It was a violation of the honor of the palace to enter its grounds at certain times for the purpose of keeping a love tryst with any of the damas de palacio. One who was caught there was in danger of losing his life, but since courage, recklessness, and love of romance were attributes of the young nobleman, he scorned the danger that was ever present

75. *LA CELOSA DE SÍ MISMA*: Act II, Sc. VIII

76. Act III, Sc. III

in nocturnal amorous adventures at the palace. In *AMAR POR RAZÓN DE ESTADO*, Don Enrique was in the garden of the Duke's palace keeping an appointment with a lady when the Duke and his men suddenly came upon him. This is the exchange of words which ensued:

Duque: ¿A estas horas hombre aquí?
 Matalde, si no se da.

 ¿Por dónde al parque cerrado
 Entraste?
Enrique: Si amor es ave
 Que penetrar nubes sabe,
 ¿Qué preguntas?
Duque: Al sagrado
 Deste lugar, es delito
 Entrar de noche.

Act I, Sc. II

For an hidalgo to frequent the house or even the street of a dama was to cast suspicion upon the lady's honor and upon his own nobility of character. Doña Jerónima, an admirable Portuguese lady in *EL AMOR MÉDICO*, severely rebukes Don Gaspar for visiting her street late at night, and reminds him that, although Castillian freedom may permit such things, the Portuguese attitude toward even a suggestion of the unconventional is very definite and strict.⁷⁷

A custom which assumed the nature of an unwritten law was that which decreed that the younger

77. Act III, Sc. VIII

daughter or daughters of a family should not marry until her older sisters had taken husbands. Narcisa in QUIEN CALLA OTORGA says to her sister, the Marquesa, :

No es bien, siendo yo menor,
Casarme antes, ni le ha dado
Al conde pena mi amor:
Sola fuéle das cuidado.⁷⁸
Act I, Sc. II

The giving of a reward to a person who brings good news or who pleases one by telling what he has heard was a widely used custom in Spain. Often the albricias were given to a servant, as in this quotation from LA MUJER POR FUERZA:

Riselo (criado): ¿Merezco albricias?
Florela: Mereces,
Los brazos y esta cadena.
Act I, Sc. VIII

The custom of giving the parabien or congratulations on the occasion of good fortune⁷⁹ and the pésame in the event of a death⁸⁰ goes back many years and, although it may be a trifle emphasized in Spain, has been in force among all nations and races for many centuries. The period of mourning following the death

78. See also NO HAY PEOR SORDO: Act III, Sc. II

79. EL AMOR Y EL AMISTAD: Act I, Sc. VI

80. LA CELOSA DE SÍ MISMA: Act II, Sc. I

of a relative was one year, a custom which continues to the present time.⁸¹

The honor of a nobleman extended also to the paying of debts. Don Guillén and Don Gaston are talking about this in Scene VI, Act I of *EL AMOR Y EL AMISTAD*:

Don Guillén: No luego que el deudor cobra,
Es bien que al mercader vaya
A ajustar libros y cuentas;
Que es codicia demasiada,
Y pensará que le doy
Con las fintas en la cara.
Don Gaston: Irle a dar el parabién
Es obligación hidalga.
.....
Que el buen deudor
Le lleva el dinero a casa.

We learn from Tirso that when the Infanta went out in public accompanied by her ladies, a single nobleman went by the side of the lady he admired and served.⁸²

The wearing of a lady's veil or ribbon as a token of her admirer's allegiance and love was a relic of the days of chivalry. Just as today lovers exchange remembrances, so Sirena asks her lover in *EL PRETENDIENTE AL REVÉS*:

¿Qué prendas mías adornan

81. QUIEN CALLA OTORGA: Act I, Sc. II

82. DOÑA BEATRIZ DE SILVA: Act I, Sc. III

En público vuestras galas
Y en secreto vuestros gustos?⁸³

Act II, Sc. XV

Among royalty, a prince would often carry his lady's colors into tournaments. Matilde, a princess in PALABRAS Y PLUMAS, says to Próspero, her prince:

Si con esto te provoco,
Y ya tu enojo se ablanda,
Entra en la sortija, anda,
Muestra que sales por mí;
Dame esa pluma turquí,
Y ponte esta verde banda;
Que mis celos trocar quiero
En esperanza segura.

Act I, Sc. I

Courtship and lovemaking were the spice of the young nobleman's life. Having picked out a lady as the object of his love, he devoted the greater part of his time and attention to her. But let Doña Juana of DON GIL DE LAS CALZAS VERDES tell of the way in which Don Martín courted her:

Dió en servirme desde allí;
Papeles leí de día,
Músicas de noche oí,
Joyas recibí, y ya sabes
Qué se sigue al recibir.⁸⁴

Act I, Sc. I

A nobleman who was courting a lady was being unfaithful to his love if he kissed the hand of another lady. Leonora says in AMAR POR RAZÓN DE ESTADO:

83. See also Act I, Sc. VI, of LA ROMERA DE SANTIAGO

84. See also AMAR POR RAZÓN DE ESTADO: Act III, Sc. IX

!Ay cielos! ¿Enrique
 Sin mi licencia, liviano,
 La mano a Isabela besa?
 Act II, Sc. XII

The terrace of the palace was the place where the nobles stood and made love to the ladies. This place was occupied by lovers each night, pledging eternal love and swearing fidelity to the objects of their hearts' desire on the other side of the rejas. The terrace was so generally regarded as a trysting place that the expression "hacer terrero" was the term used for "paying court". A letter received by a nobleman in QUIEN CALLA OTORGA: Act II, Scene V, says in part:

Y manda que aguarde
 Amor, niño invencionero,
 a una reja del terrero
 esta noche.

The intermediary in love affairs of the hidalgo class is the same "go-between" of the Latin comedies and the same "trotta-conventos" of the jolly Archpriest of Hita, Juan Ruiz. The two terms most generally used for these agents were "tercero" and "alcahuete". Finea of LA MUJER POR FUERZA says:

al alcahueta se llama "tercero".

While sometimes members of the hidalgo class acted as intermediaries for each other, as Margarita suggests to her sister, Beatriz, in Act I, Scene II of TODO ES DAR EN UNA COSA:

Tu tercera quiero ser,
Si tú admities serlo mía.

usually:

El medio fué una criada,
Que deste encierro andadera
Entrando y saliendo fuera,
Vivía privilegiada
De tantas llaves y puertas.

EN MADRID Y EN UNA CASA: Act III, Sc.I

Love affairs between members of royalty or nobility and gente villana were not uncommon, as has been hinted at in Chapter One, pages 14 and 22, of this study. Kings, during sojourns in the country, have been known to carry on love affairs with country women. The Leonese king, Don Alfonso, in LA PRUDENCIA EN LA MUJER:

Andando a caza un verano
.....
En una serrana tuvo
Dos hijos.

Act I, Sc. VI

Tirso was a keen student of, and we might say authority on, the psychology of love. He knew the effect of love on human beings, its part as a factor in human life, its foibles, its paradoxes, its complexity. His analyses of this motivating force of human behavior are superb.⁸⁵ One of his characters,

85. We have thought it best to include the many unrelated, yet enlightening, references to the attitude of hidalgos toward love in a footnote. Perhaps we shall some day be able to make a complete study of them.

A partial list of references follows:

Doña Jerónima, gives a learned and critical treatise
on love in Scene V, Act III, of EL AMOR MÉDICO.

Marriages of hidalgos and damas are of the utmost importance in our study of city and court life; first because they give us a picture of the ceremonies and facts about the contracting, arranging, and celebrating of the marriages, and second because the strong

- LA PRUDENCIA EN LA MUJER: Act I, Sc. VII, 11. 44-46
EL BURLADOR DE SEVILLA: Act I, Sc. XVI, 11. 22-24
LOS AMANTES DE TERUEL: (Hartzenbusch) Act I, 11. 76-77
AMAR POR RAZÓN DE ESTADO: Act I, Sc. I; Sc. IV
Act II, Sc. I, 11. 72-74
AMAR POR SEÑAS: Act II, Sc. VIII, 11. 54-58; Sc. XII.
EL AMOR Y EL AMISTAD: Act III, Sc. IX, 11. 90-94
EL AMOR MÉDICO: Act III, Sc. V, 11. 21-36
DEL ENEMIGO EL PRIMER CONSEJO: Act I, Sc. VIII, 11. 17-20
Act II, Sc. IV, 1. 18
AVERIGUELO VARGAS: Act II, Sc. V, 11. 109-110
EL HONROSO ATREVIMIENTO: Act III, Sc. VI, 11. 20-22
LA ROMERA DE SANTIAGO: Act II, Sc. II, 11. 124-127
TODO ES DAR EN UNA COSA: Act I, Sc. I., 11. 47-52
LA HUERTA DE JUAN FERNÁNDEZ: Act I, Sc. II, 11. 140-141
AMAR POR ARTE MAYOR: Act III, Sc. IX, last two lines
AMOR Y CELOS: Act I, Sc. VII, 11. 83-120
Act II, Sc. II, 11. 42-49
QUIEN CALLA OTORGA: Act I, Sc. XIV, 11. 102-105
COMO HAN DE SER LOS AMIGOS: Act I, Sc. I, 11. 242-245
DON GIL DE LAS CALZAS VERDES: Act II, Sc. V, 11. 102-105
EL VERGONZOSO EN PALACIO: Act I, Sc. XIV, 11. 58-60

rule of parents, relatives, and superiors, many times tried to make of marriage an alliance of interest and not of love. It is this opposition to the course of true love which furnishes Tirso much of the clash of wills in his plots.

We shall begin by trying to see a marriage ceremony with its attending festivities. We remember that in *LOS AMANTES DE TERUEL*, the time for Marsilla's return having passed, Doña Isabel de Segura is obliged to marry Don Gonzalo de Aragón. Laín brings to his master, Marsilla, who is just outside the city when the marriage takes place, the distressing details of the marriage.

Laín says that as he entered the city he saw throngs of people, dressed in holiday attire, rushing gaily through the streets, shouting congratulations. There were bright-colored costumes, horses resplendent in their silver trappings, bonfires, and dashing coaches. Laín continued his way to the house of Rufino and, after having penetrated the press of coaches and people before the door, entered the house, where he found a great company of people brilliantly dressed and wearing precious stones, gold and silver jewelry, and fine plumes. But let Laín tell of the actual ceremony:

En esto, de estotra pieza,

De una prima concertada
 Una boda prevenida,

 No llegará la coche apenas
 A San Isidro, la hermita
 Que a Manzanares limita
 Márgenes de sus arenas,
 Cuando alegres norabuenas
 De desposada reciba,
 Y entre música festiva,
 Mientras que la palma toca,
 Desde la mano a la boca,
 Libre entre y salga cautiva.
 Act III, Sc. III

The purpose of this hasty and quiet marriage was, we learn, to save money, the ones concerned feeling that the most ostentatious wedding lasted only a few minutes and was not worth the great expense involved.

Doña Elena says that the comparatively cheap bayeta, or baize, was the most popular dress material used for such weddings.

The custom of having a patron and patroness, or god-father and god-mother, as they are sometimes called, at the nobleman's wedding found favor with many of Tirso's characters. The higher the patron's rank, the more honored and showy was the wedding, and vice-versa.

The force, and often cruelty, of family authority and royal authority is in no place better shown than in the arrangement and contracting of marriages in the seventeenth century. These contracts were

drawn up and signed by the fathers of the two young people, and without regard, oftentimes, for feelings or previous admissions of love for someone else; the marriages were carried out to consolidate two titles or two fortunes, to make the ties of friendship ties of kinship, or even to repay a debt or a courtesy! It is of little wonder that the romance of youth rebelled against such sordidness of purpose and used its ingenuity and courage to avoid ruined lives and marital shipwrecks which would have been, (and often were) certain had the interest system been allowed to function undefined and unimpeded. The position of the heads of families seemed to be that of Rufino, father of Doña Isabel de Segura, in *LOS AMANTES DE TERUEL*:

Rufino: ¿Ya las hijas se buscan los maridos,
 teniendo esto los padres a su cargo?
 Act 1, page 693
 Hartzenbusch edition, B.A.E.

We have seen fit to include in the notes the references to the rigorous execution of parental authority in regard to marriages.⁸² As one may see

87. The references follow:

EL CABALLERO DE GRACIA: Act I, Sc. III, ll. 17-20
LA PEÑA DE FRANCIA: Act I, Sc. V, ll. 1-2
 Act III, Sc. XII, ll. 2-15
ESCAPIENTOS PARA EL CUERDO: Act II, Sc. VIII, ll. 12-21
EL MAYOR DESENGAÑO: Act I, Sc. XV, ll. 62-65

We must remember that it was not always the father or mother who forced an obnoxious marriage on their children. If one or both of these parents were dead or absent, family authority was wielded

- EL AMOR MÉDICO: Act I, Sc. I, 11. 89-95
QUIEN CALLA OTORGA: Act I, Sc. I, 11. 32-40
LOS BALCONES DE MADRID: Act I, Sc. III, 11. 9-20
AMOR Y CHLOS: Act II, Sc. IX, 11. 1-5
NO HAY PEOR SORDO: Act I, Sc. VII, 11. 44-55
Act III, Sc. I., 11. 53-55
DON GIL DE LAS CALZAS VERDES: Act I, Sc. III, 11. 4-9
BELLACO SOIS, GÓMEZ: Act I, Sc. VII, 11. 46-49
MARTA LA PIADOSA: Act I, Scenes II and XIV

by a brother, sister, uncle, or guardian.

Not always was it the father, brother, or uncle who contracted a marriage of two people who had never seen each other. EN MADRID Y EN UNA CASA presents a young man Don Gabriel, who had accepted a young lady as his bride-to-be because her father had shown him kindness during a visit! Don Gabriel's servant, Majuelo, is dumfounded:

--!sin haberla visto
aceptarla!

Don Gabriel:

Cortesías
de su padre me obligaron
(que al noble siempre prendaron
el cariño), los seis días
que en su casa huésped fui.

Act I, Sc. I

The contracting of a marriage was not just an exchange of verbal promises, but usually involved the signing of written agreements before the publication of the marriage banns. This is well shown in LA CELOSA DE SÍ MISMA, Act II, Sc. VI, in which doña Ángela announces:

Hoy se tienen de firmar
Las escrituras, mañana,
que es fiesta, su amor espera
La amonestación primera. 88

Royalty and those in high position in the kingdom also interfered in private affairs to the extent of arbitrarily arranging marriages according to their

88. See also LOS BALCONES DE MADRID: Act II, Sc. I

whims or to suit some ulterior purpose which they had in mind. Thus we find kings, queens, dukes, and counts promoting marriages in the plays of Tirso de Molina. And, as in the case of the parents' attempts to control the matrimonial market, aoyalty sometimes was obeyed and sometimes was not obeyed. ⁸⁹

The marriage of cousins was common. It was necessary, of course, to get a dispensation from the Pope before cousins could be united. ⁹⁰

The custom of the bride's dowry was very much in force in Spain at this time. EL CABALLERO DE GRACIA has these lines:

Ricote: Casarte han querido en ella,
mas dan dineros con ella,
que no hay esposa sin dote.
Act I, Sc. IX

The amount of dowry necessary is indicated in this quotation from LOS AMANTES DE TERUEL:

Rufino (padre de Isabel): ¿Marsilla? es muy noble,
Es muy pobre Drusila, y ella tiene
Tan poco dote, que a seis mil no llegan,
Y para sustentarse noblemente,
Conforme lo que son, doze son pocos.
Act I, Page 693, Harzenbuxch
Edition: B.A.E.

89. See also:

AMAR POR SEÑAS: Act III, Sc. VIII
DOÑA BEATRIZ DE SILVA: Act II, Sc. X
LA GALLEGA MARI-HERNANDEZ: Act I, Sc. III
VENTURA TE DE DIOS, HIJO: Act III, Sc. V
AMOR Y CELOS: ACT III, Sc. VI

90. See LA PEÑA DE FRANCIA

It is to the credit of Spanish nobleman of this age that they were not all fortune hunters. They realized that the poor nobleman who married a rich woman was liable to a great deal of unhappiness in his married life. As Próspero says in PALABRAS Y PLUMAS:

Que la que es rica y se casa
Con pobre, lleva a su casa
En un marido un criado,
Act I, Sc. I

Bruno also speaks of "maridos comprados" in Scene II, Act I of EL MAYOR DESENGAÑO.

And, in closing this study of marriages in the hidalgo class, let us see what Aurora of QUIEN CALLA OTORGA believes is the way to avoid the unhappiness of unfortunate marriages:

Yo sé que en aqueste estado
Pocas mal casadas vieran,
Si los maridos tuvieran
Un año de noviciado,
Act I, Sc. X

Most of the hidalgos of the seventeenth century were good Catholics, and as such adhered in their religious activities and beliefs to the precepts of the church. As this study is not suited to a review of church beliefs and general ceremonies,⁹¹ we shall

91. The more familiar features of the nobleman's religious life are set forth in the following references:

PRÓSPERA FORTUNA DE DON ÁLVARO DE LUNA: Act I,
Sc. I, ll. 6-7

LA LEALTAD CONTRA LA ENVIDIA: Act III, Sc. VII,
ll. 3-5

dwell only on the ceremonies of christening and baptism, the more mundane influences of the nobleman's religious life, and the interesting bits of information pertaining to religion and the attitude toward it at this time in Spain.

There is a reference to a christening and baptism in *DEL ENEMIGO EL PRIMER CONSEJO*. Portillo, a servant, in speaking of another character of the play, says:

hoy salió
A ser de un niño padrino,
Y antes que le remojase
En el agua santa el cura
Ordenó que la criatura
Don Lucrecio se llamase.
Act II, Sc. VI

The christening and baptismal ceremonies of a child of high birth were marked by great pomp and display of wealth, those attending wearing their finery, and the instruments of baptism shining with silver plate. In *ADVERSA FORTUNA DE DON ÁLVARO DE LUNA*, the prince, Don Enrique, is baptized:

.....es que bautizan
Al príncipe don Enrique,
.....
Tres padrinos, tres señores,
Han de sacarle de pila,

EL CABALLERO DE GRACIA: Act III, Sc. III, ll. 74-76
EL AMOR MÉDICO: Act III, Sc. XVIII, ll. 172-174
QUIEN CALLA OTORGA: Act II, Sc. XIII, ll. 15-18
LA CELOSA DE SÍ MISMA: Act I, Sc. III, ll. 108-204
EL CABALLERO DE GRACIA: Act II, Sc. II
NO HAY PEOR SORDO: Act III, Sc. II

.....
 Almirante, Condestable,
 Y Adelantado.

Act I, Sc. I

In Scene two, Álvaro describes the baptism of
 Don Enrique:

Cuando el desnudo Infante se miraba
 con un ceño arrugar la hermosa frente
 de lágrimas los ojos coronaba,
 mayorazgo de Adán inobediente;
 y apenas del primer borrrón se lava
 cuando puesto el capillo transparente,
 alado Serafín nos parecía
 que del trono de Dios se desasía.

After making allowance for the exaggeration,
 flattery, and affected polish of Álvaro's speech,
 we still see something of the scene at the baptismal
 font.

Visits to the shrines of saints had for centuries
 been the custom of Spanish Catholics. In the play
 DESDE TOLEDO A MADRID (Act III, Scenes I & II)
 Doña Mayor, Doña Elena, and Don Luis visit the shrine
 of the Virgin of Illescas and hear a mass there. The
 ladies, on their return, have their hats adorned
 with "medidas", which are objects of devotion consist-
 ing of ribbon bearing the figure and name of the Virgin
 stamped upon them. Often these medidas were of the
 same height as the image of the Virgin or the image

of the saint in whose honor they were made.⁹²

Whenever an image of the Virgin purporting to have been the origin of a legend was discovered, it was treated with the greatest care and devotion by royalty, nobility, and common people. The King in LA REINA DE LOS REYES carried one such miraculous image of the Virgin in a special procession, accompanied by the Prince.⁹³

Many of the monarchs of Spain and Portugal were deeply religious. Alfonso of Portugal in LAS QUINAS DE PORTUGAL expresses a great belief in the Bible.⁹⁴

Sometimes dignities endowed with incomes were given by the king in the name of the Church to the most loyal and true noblemen.⁹⁵

The Jew was greatly despised by the Catholics at this time, and we see that it would be an exceedingly profane thing to let a Jew enter a Catholic church.⁹⁶

Although superstitions are more rife among the

92. See LA REINA DE LOS REYES: Act II, Sc. I, for a reference to La Virgen de las Aguas.

93. Act III, Sc. III

94. Act III, Sc. II

95. EL CABALLERO DE GRACIA: Act II, Sc. II

96. NO HAY PEOR SORDO: Act I, Sc. IV

serving class of the city, and to a certain degree among the country people, (see Chapter One, pages 26-28), there exist a few common superstitious beliefs among the hidalgos. We shall not consider the miraculous appearances of Jesus, the Virgin Mary, and various saints, which occur in several of Tirso's plays, because they belong properly to the many legends which have their foundation in the strong religious beliefs of the people. Neither shall we consider here the supernatural powers at work in *AMAZONAS EN LAS INDIAS*, in which the Amazon, *Martesia*, has uncanny ability for predicting future happenings, nor the routing of the forces of the Inca king by Saint James and the Virgin in Act II, Sc. V. of *LA LEALTAD CONTRA LA ENVIDIA*. Our province is the common beliefs in supernatural influences of the hidalgos and damas of Tirso's time.

We have spoken of unlucky Tuesday in Chapter I, page 37. Don Juan speaks of it again in *MARTA LA PIADOSA*.⁹⁷

The belief that the spirits of the dead have some influence on the living was not confined to

97. Act III, Sc. VI

the servants and country people. (See Chapter I, page ³⁸~~39~~) Don Martín in DON GIL DE LAS CALZAS VERDES is so confused by the many unaccountable happenings that he says:

No es posible, sino que es
 El espíritu inocente
 De Doña Juana el que siente
 Que yo quiera a Doña Inés.
 Act III, Sc. I

A very interesting superstition was that which centered around the stumbling of a horse. The Count of Urgel in QUIEN HABLÓ PAGÓ says:

Vengo con algún cuidado
 de ver que al partir cayó
 mi caballo, y se trató
 tan mal, que al fin le he dejado.⁹⁸
 Hemos perdido el camino
 tres veces, y en la caída
 me pudo quitar la vida
 mi propia espada. Imagino
 que al salir de Zaragoza
 vimos los dos escuderos
 heridos; necios agüeros
 son, mas tengo de Mendoza
 alguna sangre en mi casa,
 y no los puedo excusar.
 Act I, Sc. X

It is not clear what "two wounded squires" are meant in the above quotation. It is probably a reference to some local legend of which we have no information. These particular lines bring to mind Washington Irving's "headless horseman."

98. A similar omen is found in LOS AMANTES DE TERUEL: Act III, page 703, ll. 33-39, Hartz enbusch edition, B.A.E.

The omen of bad luck that accompanies the breaking of a mirror was believed by many in Tirso's time, as well as by some in our own time. In *LOS AMANTES DE TERUEL* the lovers are crossed by Fate, which warns them in many ways. Drusila, Doña Isabel's servant, drops a mirror:

Drusila: ¡Válate Dios por espejo!

Doña Isabel: ¿Quebróse?

Drusila: No ha sido nada.

Doña Isabel: Nada dezis y el cristal
está mil pedazos hecho,
que ninguno es de provecho;
todo me sucede mal.

Act III, p. 707, Hartzenbusch

The legend of *LOS AMANTES DE TERUEL* goes back many years before Tirso's time, but it is reasonable to suppose that he gave the play the current attitudes and beliefs of his time.

Another warning which Doña Isabel notices is received while she is writing a letter:

Doña Isabel: Ahora cayó un borrón;
parece que es mal aguero.

Act I, p. 692, ll. 80-81, Hartzen-
busch

The belief in the science of astrology and the influence of the stars was held by members of both the royal and the noble classes. This science plays sometimes an important part in Tirso's plays, in that it points out early in the work what is to

happen.⁹⁹

However, not all members of royalty and nobility believed in the influence of the stars. Some were just skeptical and believed that those who had faith in astrology were merely eccentric. Robles, of ADVERSA FORTUNA DE DON ÁLVARO DE LUNA, was one of those who frankly could see nothing in it.¹⁰⁰ Others believed that the science of astrology was contrary and hostile to the doctrine of free will, and, as good Catholics, could not subscribe to it. Federico, the Emperor in DEL ENEMIGO EL PRIMER CONSEJO, was one of this latter class.

One other omen of the skies was unusual behavior of the sun. Doña Sol, of LA ROMERA DE SANTIAGO, says:

Que siempre fué mal agüero 102
Sangriento eclipse en el sol.

-
99. References to belief in astrology:
 PRÓSPERA FORTUNA DE DON ÁLVARO DE LUNA: Act I, Sc. I, ll. 33-38: Act III, Sc. X
 LAS QUINAS DE PORTUGAL: Act II, Sc. VIII
 QUIEN HABLÓ PAGÓ: Act II, Sc. VII, ll. 15-17
 VENTURA TE DÉ DIOS, HIJO: Act II, Sc. IV, ll. 45-48
 LA REINA DE LOS REYES: Act III, Sc. I; Sc. II
 AMAR POR RAZÓN DE ESTADO: Act I, Sc. VI
100. Act I, Sc. V, ll. 73-80
101. Act I, Sc. III, ll. 44-46
102. Act II, Sc. VIII, ll. 142-143

The conventionality of description which emphasizes the complexity and insincerity of city life has been discussed in pages 1-7 of this chapter. However, this conventionality fails to bring out the more interesting and unique features of life in the city. For an insight into the diversions and intellectual interests of the city people we find that the speeches of characters describing some event, oftentimes a speech which carries forward the development of the plot, yield the fresh and most complete information. Purely descriptive passages are too often entirely conventional.

Riding about the city in coaches was so popular that it was almost a vice. Tirso mentions it so often that one is led to believe that the young people, in particular, of Madrid, spent the greater part of their time "cochizando". Tomasa says in these lines taken from LA HUERTA DE JUAN FERNÁNDEZ:

Porque en naciendo, se mece
 En un coche en vez de cuna,
 Con que a madurarse basta,
 Cochizando de día y noche;
 Que, en fin, doncellas en coche
 Son ciruelas en banasta.

Act I, Sc. I

And Don Gregorio says in BELLACO SOIS, GÓMEZ:

gocen dichosos amantes
 el frecuentado bullicio
 de tanto coche que al Prado
 trasladaron los Eliseos.

Act II, Sc. X

The servant, Chinchilla, tells a lot of things about Madrid; among them these observations on the use of coaches are found:

La multitude de los coches,
 En Egipto fuera plaga,
 Si autoridad en Madrid.
 No se tiene por honrada
 Mujer que no se cochea;
 Y tan adelante pasa,
 Que una pastelera dicen
 Haber comprado una caja,
 Tirada de dos rocines
 Que traen la harina que gasta,
 En que sábados y viernes
 Se pasea autorizada;
 Pero en viniendo el domingo,
 Hasta el fin de la semana,
 Trueca el coche por el horno,
 Y el abano por la pala.
 Los mozos que pastelizan,
 Son cocheros por su tanda;
 Con que nuestra pastelera
 Va, aunque gorda, sancochada.
 No hay mal que por bien no venga:
 Dígolo, porque afrentadas
 Las damas de andar a pie
 Salen menos de sus casas.
 Una premática nueva
 Ha salido de importancia,
 En materia de reforma.

.....
 Mandan que todos los hombres
 Que de cincuenta no pasan,
 Cuando en coches anduvieren,
 No puedan llevar espadas.

Do

Rodrigo:

¿Por qué?

Chinchilla:

Darlos por enfermos,
 Y quieren por esta causa,
 Que se entienda andar en coches
 Lo mismo que andar con bandas.
 Han replicado los mozos
 Que como ha tanto que andan
 En coches, no tienen uso
 De caballos, ¡qué ignorancia!
 Por lo cual se les concede
 Que por cuatro meses vayan
 En sillones o en jamugas,
 Excusando que no caigan.

Act I, Sc. VII

We see by the above-quoted passage that things were in rather bad shape if even the young soldiers had forgotten how to sit a horse because of addiction to the more womanly mode of travel -- the coach.¹⁰³

Hunting had gained much favor with the city women and women of the court. The vogue seems to have spread from Italy to Spain. Doña Ana of BELLACO SOIS, GÓMEZ defends her taste for hunting in this manner:

Porque en Italia no es nuevo:
las mujeres de alta sangre
desmentir, ocios molestos
en la caza y en los libros,
porque de pocos sabemos,
de las prendas de mi hermana,
que no alcancen, cuando menos,
a entender letras latinas
y ejercer por pasatiempo
ya el cañón, que imita al rayo;
ya el venablo y ya el acero.

Act I, Sc. V

The beauty and charm of women were objects of greatest interest for the young man of the city. He led a life of ease and license which had a tendency to make the age effeminate, a common observation of the time, as has been pointed out earlier in this chapter. The forbidden fruits of love were a temptation which he could not resist. As Laureta of EL MAYOR DESENGAÑO says of a young hidalgo:

Agarra una señoría;
Visita esposas de grandes

Act I, Sc. XV

103. Other references to this fashion of the day:
LOS BALCONES DE MADRID: Act II, Sc. III
DESDE TOLEDO A MADRID: Act II, Sc. II

The young nobleman went to church to worship, but the objects of his adoration were not divine but human. Luzón, Don Vicente's servant in LA VILLANA DE VALLECAS, satirizes the life of a young man of the time in Scene I, of Act I. He says that the young hidalgo sallies forth in the early part of the evening to engage in some card game in which he usually loses a fair sum of money, then returns to have supper at a late hour, goes out again almost at dawn to call on his mistress, gains entrance to her house with a master key. They have a repast of some kind and remain there until daylight when the young man arises to attend mass. In the church he kneels on his glove during prayer while his eyes are roving about, to ascertain whether Doña Brigida is there. If she is, he tries to catch her eye. If she does not look at him, he sighs. The service concluded, he waits outside the church while the ladies come out, observing that Doña Clara is well dressed, wondering whether Doña Inés is showing him any favor, and trying to decide whether the ladies he does know are beautiful or not.

To Luzón's pointed and rather severe burlesque, Vicente makes this answer:

Lo que se usa, no se excusa.
Eso se usa.

The importance and beauty of a church was

judged by the young men of the city on the basis of the number of beautiful ladies who attended. Don Sebastián and Don Jerónimo of LA CELOSA DE SÍ MISMA are waiting outside La Vitoria, a fashionable church in Madrid:

Don Sebastián: Pero ya de misa salen:
Pasad la lengua a los ojos,
Si en hechiceros despojos
Cuerdas resistencias valen
Contra vitoriosas llamas.

Don Jerónimo: Es esta iglesia una gloria
De belleza.

Act I, Sc. IX

The custom of talking through the reja at night with the ladies of the palace has already been discussed.¹⁰⁴

The economic condition of Spain in Tirso's time, combined with the status of society, offered him an opportunity for observation and satire.

In the household of the king there were certain tendencies to exchange the names of the officials for more high-sounding titles. Calvo, the gracioso

104. For further references, see:

EL PRETENDIENTE AL REVÉS: Act II; Sc. XV, ll. 101-104
CAUTELA CONTRA CAUTELA: Act I, Sc. II, ll. 121-122
LA GALLEGA MARI-HERNÁNDEZ: Act I, Sc. II, ll. 14-16

of PRIVAR CONTRA SU GUSTO points this out:

Que me den
Cargo que imite a mi humor.
Ha dado en mudar los nombres
El palacio a sus oficios,
En nuestra España novicios;
Ya llama a sus gentilhombres
Acroyes; y hay sanservan,
Furriel, costiller, salsier,
Guardamangel, sumiller,
Panatiel, que guarda el pan,
Y otros mil.¹⁰⁵

Act II, Sc. VIII

In regard to the disrupted state of affairs in Spain, Tomasa, Doña Petronila's maid in LA HUERTA DE JUAN FERNÁNDEZ, offers this explanation:

¿Por qué pensais vos que España
Va, señor, ten decaída?
Porque el vestido y comida
Su gente empobrece y daña;
Dadme vos que cada cual
Comiera como quien es,
El Marqués como marqués,
Como pobre el oficial.
Vistiérase el zapatero
Como pide el cordobán
Sin romper el gorgorán,
Quien tiene el caudal de cuero.
No gastara la mulata
Manto fino de Sevilla,
Ni cubriera la virilla
El medio chapin de plata.
Si el que pasteliza en pelo,
Sale a costa de gigote,
El domingo de picote,
Y el viernes to terciopelo;
Cena el zarrador besugo,

105. Acroye---obsolete name for a gentleman of the king's household.

Furriel---one who had charge of the king's mews.

Sumiller---chief of several offices in the palace.

Y el sastre come lamprea,
 Y hay quien en la corte vea
 Como a un señor al verdugo;
 ¿Qué perdición no se aguarda
 De nuestra pobre Castilla? 106

In this year of our Lord, nineteen hundred thirty-one, these words of Tomasa sound strangely familiar, coming as they do from the seventeenth century. The same explanation of an economic depression as the result of the people's living beyond their means is heard today.

Fiestas of the hidalgo class in the city were more elaborate than those celebrated by the lower classes of the city and more formal and sophisticated than the fiestas of the country people.

The fiesta which followed an important wedding was one which required great preparation. The king in LA PEÑA DE FRANCIA says:

Haced que apreste fiestas Salamanca

106. gorgorán---a kind of silk gorgon.

virilla---an ornament of gold or silver formerly worn on the shoes.

gigote---a dish of any kind of minced meat.

picote---a rough cloth made of goat skins, but more often a kind of lustrous silk cloth

zurrador---a hide tanner

besugo---a kind of fish

lamprea---a kind of fish

para la boda, en toda esta semana,
que quiero ser padrino de mi hermana.

Act III, Sc. VII

The celebration which accompanied the marriage of Doña Isabel de Segura and Don Gonzalo de Aragón in LOS AMANTES DE TERUEL has been described in the section on hidalgo marriages in this chapter.

Deeds of daring and exploits of arms marked many of the more important fiestas. The young noblemen were eager to show their skill in these affairs. Don Felipe of DESDE TOLEDO A MADRID illustrates the typical attitude of the hidalgo:

Don Alonso: ¿A qué vais a la corte?

Don Felipe: No a pretensión que me importe:
Soy mozo, y no sé perder
Fiestas que ilustran hazañas
Con que España alegre está:
Convida a toros Breda,
Y el Brasil pone las cañas;
Quisiera dar a un rejon
Crédito delante el Rey.

Act III, Sc. I

Doña Beatriz de Silva, of the comedy bearing her name, exclaims:

Doña Inés: ¡Eravas fiestas, diestras cañas,
Valientes toros!
Los hijos,
Beatriz, de las dos Españas,
Aún hasta en los regocijos
Se entretienen con hazañas.

The repeated mention of the bull-fight shows us something of the popularity of that sport. MARTA LA PIADOSA, Act I, Scene IX, describes very well the

place, the crowd, and the enthusiasm of a bullfight in the ring at Illescas.

Oftentimes there were fiestas in the nature of private parties. These were more common among the principals of the kingdom. In *CIELOS CON CIELOS SE CURAN*, the Duke gives such a party.¹⁰⁷ There are flowers, music, dancing in the salon,--the men very gallant in their costumes, the women beautiful and elaborately dressed.

At many fiestas the presentation of a comedy was the feature, pleasing the people with its wit and music.¹⁰⁸

Among the favorite games of the hidalgo class we must list first the class of diversion which makes great appeal to all types of people, no matter what their rank in society may be: card playing. There are frequent references to the different kinds of card games in which the noblemen and ladies indulged¹⁰⁹

107. Act I, Sc. II, ll. 238-319

108. See *EL VERGONZOSO EN PALACIO*: Act II, Sc XIV
In the same scene, lines 3 and 4, a reference to fiestas of carnival season is found.

109. See *BELLACO SOIS, GÓMEZ*: Act I, Sc. III
LA VILLANA DE LA SAGRA: Act I, Scenes I&II

De los sentidos banquete,
 De los gustos ramillete,
 Esfera del pensamiento;
 Olvido de los agravios,
 Manjar de diversos precios,
 Que mata de hambre a los necios
 Y satisface a los sabios.

EL VERGONZOSO EN PALACIO: Act II, Sc.XIV

The above-quoted passage from Tirso de Molina is an indication of the tremendous part which the drama had in the life of the seventeenth century in Spain. We cannot fully appreciate its importance. The plays of the period were always a diversion: if they were good the audience received them well; if they were bad the spectators expressed their disapproval in unmistakable tones and actions. "The audiences were often unjust and noisy, and always hard to please. "

The mosqueteros, or infantry, as the rough and boisterous crowd who stood in the patio or pit were called, constituted, as Ticknor says, the most formidable and disorderly part of the audience, and were especially feared by both author and actor, for upon their whims the success or failure of a comedia generally depended. Many are the complaints made, by even the greatest dramatists, of the injustice and turbulence of these spectators."¹¹⁰ Lope de Vega had a bitter contempt for the vulgo, and Alarcón

110. Rennert, H.A.: The Spanish Stage, New York, 1909, page 117

A charming and simple game was one which involved flowers and fruits. That it was sometimes played is attested by this suggestion of Doña Lorena in EL MAYOR DESENGAÑO:

Bien podremos
Pasar jugando a las flores.
Act I, Sc. XIV

Throwing snowballs was another popular sport in season. A gathering of nobles and ladies in QUIEN CALLA OTORGA¹¹⁰ starts throwing snowballs, and many little messages are conveyed and feelings of admiration revealed by means of this diversion.

110. Act I, Scenes VIII, XII, and XV

En la comedia los ojos
 No se deleitan y ven
 Mil cosas que hacen que esten
 Olvidados sus enojos?
 La musica no recrea
 El oido, y el discreto
 No gusta alli del conceto
 Y la traza que desea?
 Para el alegre, no hay risa?
 Para el triste, no hay tristeza?
 Para el agudo, agudeza?
 Alli el necio, no se avisa?
 El ignorante, no sabe?
 No hay guerra para el valiente,
 Consejos para el prudente,
 Y autoridad para el grave?
 Moros hay si quieres moros;
 Si apetecen tus deseos
 Torneos, te hacen torneos;
 Si toros, corrieran toros.
 Quieres ver los epitetos
 Que de la comedia he hallado?
 De la vida es un traslado,
 Sustento de los discretos
 Dama del entendimiento,
 De los sentidos banquete,
 De los gustos ramillete,
 Esfera del pensamiento,
 Olvido de los agravios,
 Manjar de diversos precios,
 Que mata de hambre a los necios
 Y satisface a los sabios.

EL VERGONZOSO EN PALACIO; ACT II, SC. XIV.

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Let us make a review of the component parts of the theater and audience which heard the plays of Lope, Tirso, Alarcon, and Calderon. Rennert, in speaking of Roque de Figueroa's addressing the audience in a Loa, says:

"He speaks in turn to the spectators in the different parts of the theater: the bancos were back of the standing place of the mosqueteros in the pit, the gradas were the rising seats on the sides, the aposentos were rooms whose windows extended around the three sides of the court-yard in different stories, the uppermost being the desvanes. These were occupied by the persons of both sexes who could afford such a luxury, as Ticknor says, and who not infrequently thought it one of so much consequence that they held it as an heirloom from generation to generation. Even the court poet, Calderon, did not consider it beneath him to beg the indulgence of the mosqueteros.

Nor were the women who attended the theater any more orderly or charitable. Of course I do not refer here to the more respectable who

occupied the boxes or aposentos and who generally went masked. But the motley crowd that surged into the cazuela, (stewing-pan), which men were not allowed to enter, was no less disorderly than the "infantry" of the patio, so that an alguacil, or peace officer, was always stationed in the gallery to keep them within bounds. Here no woman with any regard for her reputation entered unmasked. Like the mosqueteros, these denizens of the jaula, or cage, as it was also called, pelted the actors with fruit, orange-peels, pepinos, (cucumbers), or anything they found at hand, to show their disapproval, and generally came provided with rattles, whistles, or keys, which they used unsparingly. Roque de Figueroa, of the Loa above mentioned, addresses them:

Damas que en aquea jaula
Nos dais con pitos y llaves
Por la tarde alboreada,
A serviros he venido,

thus showing the awe in which even the most famous players held these mugercillas. Indeed, Roque's prayer, begging the indulgence of his unruly auditors, is the best evidence of the character of this vulgo, before whom the works of the greatest dramatists of Spain were represented." 111.

All of this gives us something of a background for our understanding of Tirso's references to the state of the drama in his time.

Tirso refers to his composition, in Toledo, of EL CASTIGO DEL PENSEQUE, in Act I., Scene VIII., of QUIEN CALLA ORTOGA.

It is the only reference noted in which he makes mention of one of his own plays. Chinchilla, the servant, says to Don Rodrigo:

111. Idem, pages 118-120.

Hizo un diablo de un poeta
 De tu historia o tu desgracia
 Una comedia en Toledo,
 "El Castigo" --- intitulada,
 "Del Penseque," que ha corrido
 Por los teatros de Espana,
 Ciudades, villas y aldeas;
 Y aunque ha sido celebrada,
 Todos te echan maldiciones,
 Porque siendo espanol hayas
 Afrentado a tu nacion.

Tirso recognized the plagiarism of some of his unscrupulous contemporaries and condemns this pernicious practice in Act III., Scene 112. XIII., of *LA VENTURA CON EL NOMBRE*. Two shepherds, Tirso and Corbin, are talking, and it seems that Fray Gabriel Tellez is speaking through his rustic character, Tirso:

Si salgo desta marana,
 He de her una comedia.

Corbin: A vos nunca os faltan trazas.

Tirso : No las hurto como algunos.

The great master dramatist, Lope de Vega, was respected and praised wherever good drama was known and revered. *LA FINGIDA ARCADIA* makes reference to Lope de Vega in several places. In Scene I., of Act I., the Countess Lucrecia has been reading some verses of Lope and says to her servant, Angela:

112. Allusion to the epigram in the form of a "vitor" which was composed against Tirso de Molina and Don Juan Ruiz de Alarcon is seen in lines 39-55, of Scene II., Act I., of La Ventura Con El Nombre.

No se pudo decir mas;
hasta aqui la pluma llega.

Angela: Pluma de Lope de Vega
la fama se deja atras.

Lucrecia: Prodigioso hombre! No se
que diera por conocelle!

A little later in this scene, after Angela has finished describing the glories of Spain, Lucrecia says:

Di patria ilustre tambien
de Lope, y diraslo todo.

This first scene of Tirso's COMEDIA FAMOSA DE LA FINGIDA ARCADIA is notable for its examination, in the manner of the search 113.
made by the Curate and the Barber of Don Quijote's library, of the works of Lope de Vega. Lack of space forbids our setting down here the interesting and enlightening comments on the total number and on each of the works as they are brought forth from the book-case in the Countess 114.
Lucrecia's garden.

At the end of Tirso's LA FINGIDA ARCADIA:

agradece
Tirso a la Vega de Espana
la materia que en su libro
dio a nuestra Fingida Arcadia.

In the play, EN MADRID Y EN UNA CASA, we learn that Lope is dead and that Don Gabriel and Pacheco are discussing the future of the stage, Pacheco just having spoken of

La casa de comedia,
Que en esta misma acera,
Porque Apolo la cursa, es cuarta esfera.

113. Cervantes, Don Quijote, Primera Parte.

114. The works mentioned in these lines are: El Labrador de Madrid; La Angelica; La Dragontea; Rimas; Jerusalem; El peregrino; Selvas de Aventuras; Los Pastores de Belen; Filomena; La Arcadia.

Don Gabriel: Heilas buenas ahora?

Pacheco: En ellas, como en todo, se mejora;
Puesto que Rope muerto,
Dudoso este el teatro de su acierto.

Gabriel: Gran pluma le ha faltado!

Pacheco: Fue prodigioso y poco celebrado,
Si con su ingenio miden
Sus alabanzas.

Gabriel: Nunca las olviden
Los bien intencionados;
Que sin el quedan viudos los tablados.

Tirso, in some places, refers to usages of the theater in his time and earlier. For example, Don Juan is about to draw his dagger in anger against Dona Elisa in LOS BALCONES DE MADRID, but she scornfully quells him with these words:

A la daguita
La mano? Oh que singular
Paso para una comedia
De las de veinte anos ha!
ACT I., SC. XVII.

In Scene XIV, Act III, of this play, Dona Elisa is about to hide something in her sleeve, but her servant, Leonor, reminds her that it is an old device in the comedies which Don Pedro, Elisa's father, knows very well because he sees them all.

A reference to Geronimo Bermudez's "Nise Lastimosa" and "Nise Coronada" is found in SIEMPRE AYUDA LA VERDAD. Tristan says:

Ya en publico teatro, coronada
reina de Portugal, despues de muerta,
fue la divina dona Ines jurada,
de telas de oro y de dolor cubierta;
ACT I., SC. X.

An allusion to Agustin de Rojas' El Viaje Entretanido is seen in Act III., Scene XII., of El Celoso Prudente.

The privilege of talking with lords and even kings was one granted to lackeys and graciosos only by the comedies. This permission to step over social and caste boundaries is common in the plays of the Golden Age.

We find only a few references in Tirso de Molina's plays to forms of literature other than the drama and to writing. Tirso must have been fond of Cervantes' Don Quijote, since he speaks of it with such evident appreciation and sympathetic interest in EL CASTIGO DEL PENSIERO and LA FINCIDA ARCADIA.

Very flowery embellishments and unique metaphors marked the writing of the period. The people of the time recognized this fact. The Duchess in AMOR Y CELOS became very much interested in Carlos because the note he wrote to her was without

los intrusos rodeos
Que agora usan escribir.
ACT I., SC. VI.

115. References to this licitness are:

Amar Por Senas; Act I., Sc. I., II. 69-82. Celos Con Celos Se Curan; Act II., Sc. III., II. 1-12. El Celoso Prudente; Act II., Sc. IV., II. 55-58.

116. Act I., Scene X., II. 1-10.

117. Act., Scene I., (at the end of the scene).

Isolated references to plays and to the stage may be found in the following plays:

Bellaco Sois, Gomez; Act III., Sc., IV., II. 61-72.
El Vergonzoso En Palacio; Act II., Sc. IX., II. 10-13.
La Firmeza En La Hermosura; Act I., Sc. I., II. 141-
La Celosa de Si Misma; Act III., Sc. XIII.
Quien Calla Ortega; Act. I., Sc. VII., II. 81-84.
Amar Por Senas; Act III., Sc. XXV., II. 17-20.

Bad comedies are consigned to Hell in Act III., Scene III., of
LA FINGIDA ALCADIA.

In LA FINGIDA ALCADIA in which bad comedies are condemned to
eternal fire, idle, trite, and impertinent words are sent to purgatory:

Pinzon: Pecados veniales
son las palabras ociosas,
que con fuego han de purgarse;
vocablos impertinentes,
que fuera de sus lugares
están, como carne huída;
son los que en nuestro lenguaje
proponeen los adjetivos,
latinizan el romance
y echan el verbo a la panto,
como oracion de pedante;
Dicen que está en el infierno
su primer doctrinante,
que introducir nuevas sectas
no es digno de perdonarse.
Ponen en el purgatorio
sus discípulos secuecos,
por no pecar de valicia,
que los mas son ignorantes.

Hogero: Y quien son?

Pinzon: Este es Candor,
aquel se llama Brillante,
igual aquel y Coturno
el otro; aquel es Colaje,
Cristal animado el otro;
Hiperbole, Pululente,
Palestra, Ciro, Zeruleo,
Grepusculos y Fragantes
varieron con contriccion,
y quisieron extinguirse,
mas no tuvieron lugar.

ACT III., SC. III.

Only general observations could be made on the attitude of wife
toward husband and husband toward wife in the Spain of the seventeenth
century. Dona Maria of ESCARMEJENTES PARA EL CUENCO reminds her husband

that as a Christian he cannot forsake her and their child for another
 118.
 woman.

In the event of the death of her husband, every respectable
 woman wore mourning for at least a year. This custom was emphatically
 119.
 upheld and encouraged by Queen Dona Maria of LA PRUDENCIA EN LA MUJER,
 120.
 and was observed by the Countess in EL CASTIGO DEL PINSEQUE.

118. Act II., Sc. I., ll. 81-95.

119. Act., Sc. I., ll. 45-54.

120. Act I., Sc. VII., ll. 6-10.

Chapter Two, City

"In the seventeenth century the despotism of monarchs divinely appointed to be the instruments of God's wrath on earth was accepted as the highest possible form of human government." 121

.....

"Reason of State' figures as a justification for acts that otherwise might appear immoral; monarchs are not bound by their treaties, nor can they be required to pay the debts of their predecessors." 122

That the people of that century firmly believed in the divinity of kings is at once apparent when one reads the plays of Tirso de Molina.

Don Álvaro in ADVERSA FORTUNA DE DON ÁLVARO DE LUNA says:

y si el hombre es breve mundo,
obra de mano divina,
pequeno Dios es el rey;
Act III., Sc., XVI.

Ruy Lopez de Avalos in PRÓSPERA FORTUNA DE DON ÁLVARO DE LUNA affirms that

alguna diedad oculta
vive en los reyes.
Act I., Sc. XI.

121 David Ogg, *Europe in the Seventeenth Century*; London, 1925, A.C. Black Ltd., page 318.

122 Idem, page 201.

It was to trespass on a secret province to inquire into or question the feelings, beliefs, and actions of the king. The same Don Álvaro ADVERSA FORTUNA DE D ÁLVARO DE LUNA asserts that

Sentimientos y cuidados
de los reyes son sagrados
de tal deidad, de tal precio,
que no los ha de juzgar
la plebe, ni discurrir
sobre el obrar y sentir
de su rey. 123

Act II., Scene I.

The "razón de estado", or "reason of State", was the king's license to do pretty much as he pleased. As the Count in LA MUJER POR FUERZA asks:

¿Un rey dónde no fué siempre creído?
¿Qué ley no le da fe, si él sólo jura?

The Queen in QUIEN HABLO PAGÓ explains the system to Nuño in these words:

No se entienden con los reyes
los leyes, que su derecho
consiste siempre en el hecho
de las armas, no en las leyes.
Esta es la razón de Estado
que ensancha las monarquías.

Act II., Sc. IX.

123 For further references to the belief in the divinity of kings see:

La Mujer Por Fuerza; Act III., Sc. V., line 1.

Siempre Ayuda la Verdad; Act II., Sc. XI.

Próspera Fortuna de D. Álvaro de Luna; Act I., Sc. XI.

En Madrid y en Una Casa; Act I., Sc III, ll 3-6

El Burlador de Sevilla; Act I. Sc VII ll 9-13

Amor Por Arte Mayor; Act I., Sc. I., 58-60

No es bien que mi acero afrento,
 Cuando en tí mancharse duda;
 Que el leal no le desnuda,
 Teniendo a su rey presente. 125
 Act. I., Sc. III.

To kill or wound a person in the palace was a serious thing. Lisauro, of EL HONROSO ABRREVIMIENTO, was so unfortunate as to dispose of an enemy in that sacred place.

Lisauro: Pásale el pecho, salga por la herida
 el alma que a mí honra fue atrevida.
 Dentro en palacio estoy, delito grave
 es el que he cometido.
 Act I., Sc. XIV.

To flee the wrath of the king for whatever offence one committed was not only the most expedient thing but also the accepted thing to do in order to acknowledge that his pleasure was law. As Otón says in LA VENTURA CON EL HOMBRE:

Huir los impetos reales
 Es hazaña en los leales. 126
 Act II., Sc. XV.

125 See also Del Enemigo el Primer Consejo; Act I., Sc. I., ll. 12-21.

126 Other references to the respect and allegiance due to the king are: Privar Contra Su Gusto; Act III., Sc. IX., ll. 37-40
 La Gallega Mari-Fernández; Act I., Sc. I., ll. 9-12, 47-48.
 Próspera Fortuna de Don Álvaro de Luna; Act II., Sc. XVIII. ll. 1-11; 20-23
 Amor y Celos Hacen Discretos; Act III., Sc. VI., ll. 41-44.

We must not forget that the Queen was also an object of respect and reverence in the seventeenth century. The play, DOÑA BEATRIZ DE SILVA, illustrates the homage paid the queen. In Act I., Sc. XII., she is returning to her country after a visit to a neighboring kingdom. Pedro Girón is arranging the reception for her, and says to the king:

Mande, Señor, Vuestra Alteza,
todes los grandes salir
si tienen de recibir
la Reina, que a entrar empieza
en Castilla, y ya estará
en el río que divide
los reinos.

Of the privileges granted by the king, one of the greatest was that of wearing the hat in his presence. Originally this was granted only to the twenty-five Grandes of Spain, but the privilege was extended to include other noblemen as time went on.

Don Ramon Losana in Tirso's play, LA REINA DE LOS REYES, (Act III., Sc. IV.), has taken off his hat in the presence of the king:

El Rey Fernando: Don Ramón.

Losana : Señor.

Fernando: Cubríos.

Losana : Es contra todas las leyes
del real decoro, señor.

Fernando: Cubríos por defensor
de la Reina de Los Reyes.

Sometimes the king granted this prerogative, not for achievement or for the accomplishment of a noble deed, but merely because of his affection or friendship for one of his subjects, as in PROSPERA FORTUNA DE D ALVARO DE LUNA he says to Ray Lopez de Avalos:

127
Cubrios, dadme contento.
Act I., Sc. III.

Another way in which the king honored a few of his subjects was in requesting that they sit down while talking to him. Don Alvaro in PROSPERA FORTUNA DE D ALVARO DE LUNA feels himself unworthy of such an honor and replies:

Senor,
Sentarme sera favor
desproporcionado.
Act I., Sc. X.

A prisoner did not ordinarily have the right to speak personally with the king, but Don Alvaro, who incurred the king's displeasure in ADVERSA FORTUNA DE D ALVARO DE LUNA, begs his majesty's indulgence, saying:

Rey don Juan, Rey mī senor,
perdonad si preso os hablo,
que este privilegio tiene
quien esta preso en palacio.
Act III., Sc. XIX.

127 The other references to this privilege are included here:
Celos Con Celos Se Curan; Act II., Sc. II., ll. 1-5
El Burlador de Sevilla; Act III., Sc. XVII., ll. 1-2.

Another offence was to speak boldly out of turn while another nobleman was talking to the king. Don Diego Tenorio allowed himself to be so carried away by his emotions that he interrupted Octavio as he was talking to the king. His highness promptly rebuked Tenorio:

Don Diego!

.....
 Quien eres que hablas
 en la presencia del Rey
 de esa suerte? Act I., Sc. XVII.

We found in our study of country characters in Tirso, de Molina that they revealed their attitudes toward hidalgos, in most instances, as they came in contact with them. The hidalgos, we find, betray their feelings toward the villano, not only as they meet up with him, but also as they speak of him, his family, or his companions, among themselves.

 General, unrelated facts and observations on royalty are contained in the following references:

Privar Contra Su Gusto: Act I., Sc. III., ll. 107-112.

Act II., Sc. V., ll. 8-10.

La Mujer Por Fuerza: Act I., Sc. XIII., ll. 143-150.

En Madrid y En Una Casa; Act I., Sc. IX., ll. 9-12.

Siempre Ayuda La Verdad; Act II., Sc. III., ll. 16-18.

Autola Contra Autola; Act I., Scenes VIII., and X.

Act II., Scenes XII., XXII.,

XXIII., XXIV., XXV.

The most noticeable phase the hidalgo's attitude is his antipathy or scorn for the villano. The countryman or countrywoman's ignorance, rudeness, and lack of culture, are targets for the city dwellers' sharpest thrusts, especially if the city characters find the country people unwilling to cede to any plan which they may have. The latter observation is especially true in Act II., Sc. II., of ANTONA GARCIA. Don Juan de Ulloa and Dona Maria Sarmiento are exhorting the country people to support the pretenders to the throne of Spain, Alfonso and Juana, the daughter of Enrique. Because the country folk believe that Alfonso and Dona Juana are more Portuguese than Castilian, they refuse to support them. Whereupon Dona Maria Sarmiento launches into a torrent of abuse, calling the country people barbarians and otherwise insulting them.

There are other evidences of the nobleman or lady's unjust labeling of things distasteful or obnoxious as "villano." 123

Sirena, a dama in EL PRETENDIENTE AL REYES, observes:

Que desde que nacio, fue
La malicia labradora.

Act I., Sc. I.

123 See Amar Por Arte Mayor; Act III., Sc. VII., ll. 1-11.

El Pretendiente Al Reyes; Act III., Sc. V., ll. 42-45.

If the hidalgo's attitude is not antipathy it is often one of indifference. Basco says in ANTONA GARCIA:

Bien es verdad que lo impede
el plebeyo y labrador,
pero pecheros villanos
de poca importancia son,
Act. I., Sc. VII.

Whatever the quality or degree of the hidalgo's antipathy, it was of such a nature as to cause him often to refuse aid to the low-born man. Carlos, of Amor y Celos, in speaking of a villano to the Duchess, says:

Si vos amparo le dais

Duquesa: Yo no le doy a un villano,
Act III., Sc VI.

The hidalgo class believed in keeping the lower classes segregated. Don Francisco, in Todo es Dar en una cosa, in speaking of the arrangement of the village of Truillo, says that in the upper division of the village live the nobles apart, while the lower section is the district of "la plebe," 129

129 Act I., Sc., XII.
See also Amar por Senas: Act I., Sc. XIII., ll. 34-42., in which mention is made of the nobles of France who live in castles and chateaux to avoid the "bullicio de la confusion plebeys."

The hidalgos feared the opinion and gossip of the lower class. Not that the villano was ever right in his judgment, of course, but he was to be feared because he and his fellows made up a body which was a source of public opinion.,

el vulgo que condena
siempre por sus presunciones,
sin que la verdad entienda. 130.

It would not be telling the whole story to say that the only attitude which the hidalgo held toward the villano was one of antipathy or indifference. There is evidence in Tirso de Molina's plays to show that the hidalgo and dama not only could be fair to the lower class but even show genuine admiration for the villano's good qualities.

In fairness to Don Juan de Ulloa in ANTONA GARCIA ¹³¹
we must say that he did not heap abuse on the people for their refusal to support Alfonso and Juana as Dona Maria Sarmiento. He asks:

Como sabra el labrador
entre el azada y los bueyes
puntos que el jurisperito
con dificultad entiende?

-
- 130 El Conde de Urgel in Quien Hablo Pago: Act III.,
Sc. X.
See also El Honroso Atrevimiento: Act III., Sc. VI.,
11. 10-13
- 131 Act II., Sc II

In those days of few communication facilities and poorly developed educational opportunities, Ulloa's question is not unfair.

Francisco de Caravajal in AMAZONAS EN LAS INDIAS sees the weakness in hidalgo speech and remarks:

vocablos con guedejas
son los que el vulgo autoriza.
Act II., Sc. III.

At times the nobility believed that the plebian class was not so bad after all and that it actually has good qualities. Clemencia, a dama in VENTURA TE DE DIOS, HIJO, says:

que tal vez en el villano
se hospeda la cortesía
mejor que en la sangre clara.
Act I., Sc. XVI.

Pinardo of ESTO SI QUE ES NEGOCIAR, in speaking of Leonisa, a mountain girl, admits that

La virtud es calidad. 132

And even Don Juan Tenorio, who should know something about honor because he destroyed so much of it, says:

el honor se fue al aldea
huyendo de las ciudades. 133

132 Act III., Sc. I.

133 El Burlador de Sevilla; Act III., Sc. III.

Tirso de Molina was interested in places.

Whether his surroundings were rural or urban at any particular time, he found the aspects of life and movement around him extremely fascinating.

The cities of Spain were interesting to him, as they concerned his life work which was, we must keep in mind, primarily the work of the Church in which he occupied, for the greater part of his life, a place of prominence and importance.

But city life was interesting to him in its own way. He was a man of high intelligence and keen discernment. Quite apart from his duties as a clergyman he analyzed human beings in their relations to social situations as he found them in the urban centers. He was a student of normal human adult psychology in a day when that valuable science was unknown.

We believe that he saw more that was weak in city life than he saw strong points; i.e. the organization which comprises those social elements which in combination make up the urban group does not compare favorably with the rural structure of seventeenth century Spanish society. This conclusion is based upon two assumptions: first that Tirso de Molina saw Spanish life in a true perspective; second that the desirability or undesirability of a phase of society is determined by the degree in which it molds strong character traits in the individual living

within it. Of course, we mean that the environment can only determine which inherent traits of the individual will be developed and to what extent. In short, Tirso evidently believed that city life tended to stamp out truth and sincerity in individuals while rural life tended to encourage the development and maintenance of those qualities. To one who has read Tirso thoroughly it becomes a point of conviction that the playwright was convinced that the tone of rural life was propitious to the growth of moral and spiritual qualities which became corroded and deteriorated in the atmosphere of the city. We are well aware that this was a theme of lyric poetry at the time, but we must not confine our search to a scanning of the surface of Tirso's work, which is covered by the ornateness of the lyric style.

We are not to conclude that Tirso would have favored the general exodus from the city and a "back to the country" movement. On the contrary, he was charmed by the activity of cities and fully appreciated the advantages which become possible whenever there is a concentration of humanity, wealth, and cooperative effort.

Tirso's plays show that city life fosters shrewdness, selfishness, falsehood, distrust of others, and a cynical outlook on life. It does

also foster sophistication, respect for good manners, a keen judgment of material values, and an appreciation of cultural heritage and a spirit of feverish and often purposeful activity, all of which are also brought out in Tirso's plays.

Court life, which was builded on the false assumption of divinity of Kings, is almost entirely artificial. However, this artificiality permeated all urban society because the position of the king was regarded as the height of earthly perfection.

CONCLUSION

Tirso de Molina was above all else a dramatist. Fray Gabriel Téllez was above all else a churchman. The influence of the churchman on the dramatist is almost negligible. While much observation and collecting of material was no doubt done as Fray Gabriel went about Spain, yet, as the playwright with the rustic pseudonym, Tirso, he dealt with secular rather than religious themes, for the most part. We do not mean to say that we should discount the excellence of the autos sacramentales, nor of the biographical study in drama form of Santa Juana de la Cruz, nor of the works of definite clerical theme, such as El Condenado por Desconfiado. All of these are highly valuable. Yet the majority of his works is secular in nature. Thus it is that we may say that as a dramatist his interest was primarily in the characters which he created and in the situations of plot into which those characters were placed.

Descriptions of settings, we have found, are done in the conventional, embellished style of lyric poetry and serve only as a background for the action, except in those few descriptions of country scenes and the slightly more numerous descriptions of city settings

in which the playwright seems to try to impart to the people some of the interest and charm which he has found in those places.

Descriptions of the personal appearance of his characters are almost entirely lacking in regard to physiognomy and stature. As for dress, we have found several good references describing the wearing apparel of villanos and villanas and an equal or greater amount of descriptive material relative to hidalgo dress. These classes of description were only of secondary importance to Tirso.

In the drama we are dealing with the reactions of characters as they come in contact with concrete situations. Description of character traits was of prime importance and interest to Tirso, for the human attributes of his characters constitute the life blood of his plays. We find, then, that the excellence of his work lies in his character portrayal.

Both country and city characters were well understood by him. The factors of human motivation, in Tirso, as in life, originate in inherited instincts and tendencies common to man.

The country characters exhibit the same behavior when confronted by a situation as the city characters exhibit when confronted by a like situation, with the

amendment that the two general classes of characters reveal, in the more particular aspects of their responses, influences of their own peculiar backgrounds. The city character's response will be a little more polished, a little more sophisticated, a little more artificial, perhaps, than will be the villano's, whose reaction tends to be expressed in a relatively naive manner. The dramatist's attitude toward both classes of characters is impartial and unbiased. He makes them human and, accordingly, they are all basically the same under the skin. Their differences are more apparent than real. The bed-rock of human nature in all of them is reached only after the layers of environmental and social products have been removed.

Tirso knew a great deal about feminine psychology. In approaching his plot complications, one can almost always quote the well-known admonition, "Cherchez la femme".

With an understanding of character traits well developed in his mind, Tirso correlates, conventionally, it is true, the effects of the two contrasting environments of country and city with the temperaments and attitudes of their respective residents. Lyric poetry, with its usual emphasis on the confusion, unrest and deceit of the residents of the city, as contrasted with

the peace of mind and soul of the country people, finds a continuation of its conventionality in Tirso de Molina's plays.

We have found that Tirso is impartial in his attitude toward the country and city characters. While he used his men and women as he wished in the plays, he played no favorites and showed no bias. This study has revealed the good and weak characteristics of both the hidalgos and the villanos, as Tirso presents them. We do not find that there is any difference in degree of goodness or weakness between the two classes of characters who figure in Tirso's plays. The only possible difference is merely an apparent one, as we consider the effects of environment.

To one who has followed the present investigation to this point, the conclusions as to whether or not Tirso reveals any difference in his treatment of country and city life in his plays are obvious. The dramatic and descriptive treatments of these two phases of seventeenth century life are essentially alike.

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